

NEWS: NEW 'M'
LEICA CAMERA



**SHOOTING IN RAW MAKES
THE MOST OF YOUR SENSOR**

www.amateurphotographer.co.uk

Saturday 2 July 2011

amateur

Photographer



PAGE 27

WIN A CANON EOS 600D

APOY Round 6. Prizes worth £1,950



HOW TO

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USE SHALLOW DOF

Lens, aberrations and f-stops



EXPERT ADVICE

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MAKE A ZOOM BURST

Learn creative software effects

Secrets of shooting

RAW



RAW

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SONY

ALPHA 35

PAGE 51

THAT amazing sensor! High speed, high resolution, high dynamic range, high expectations

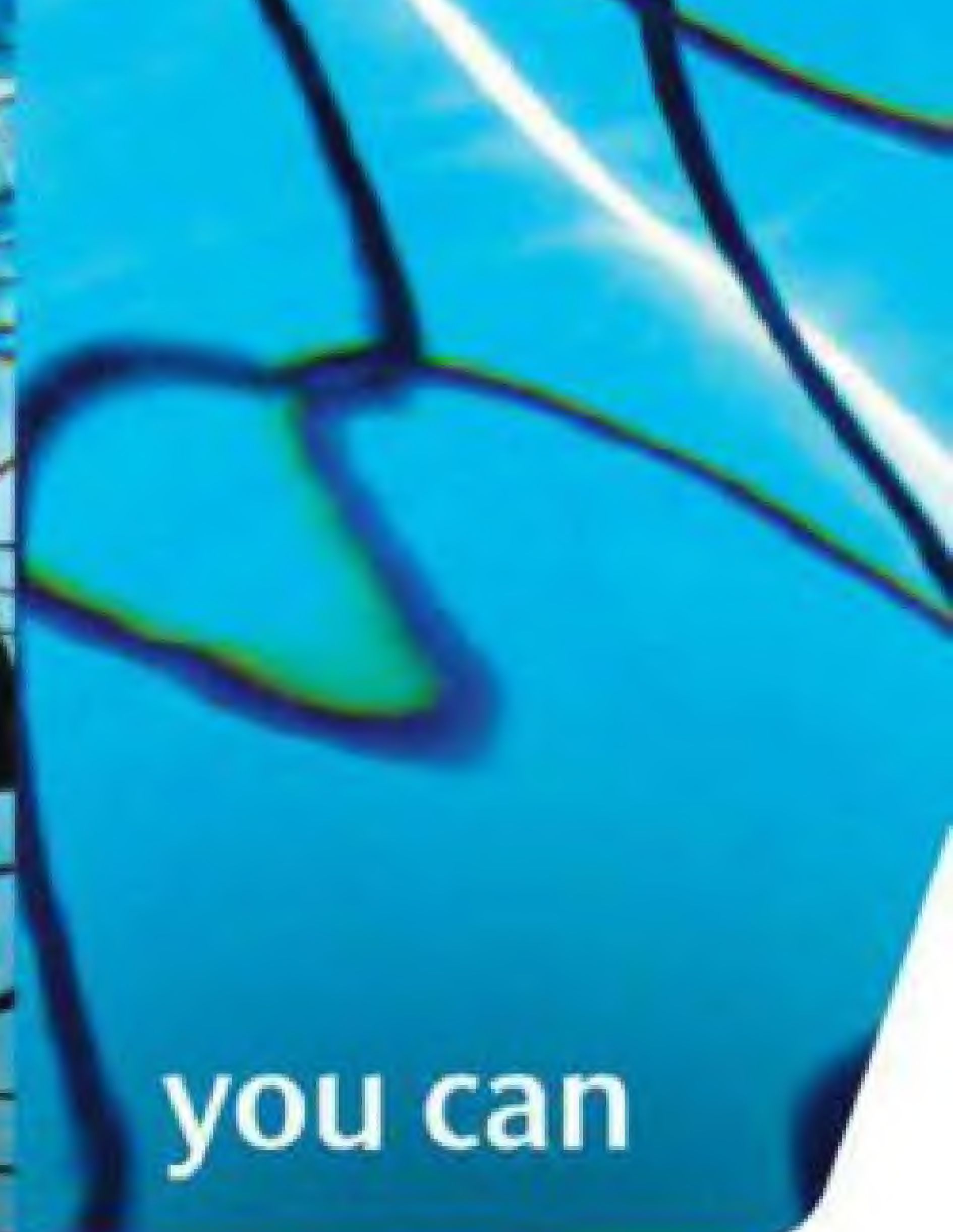
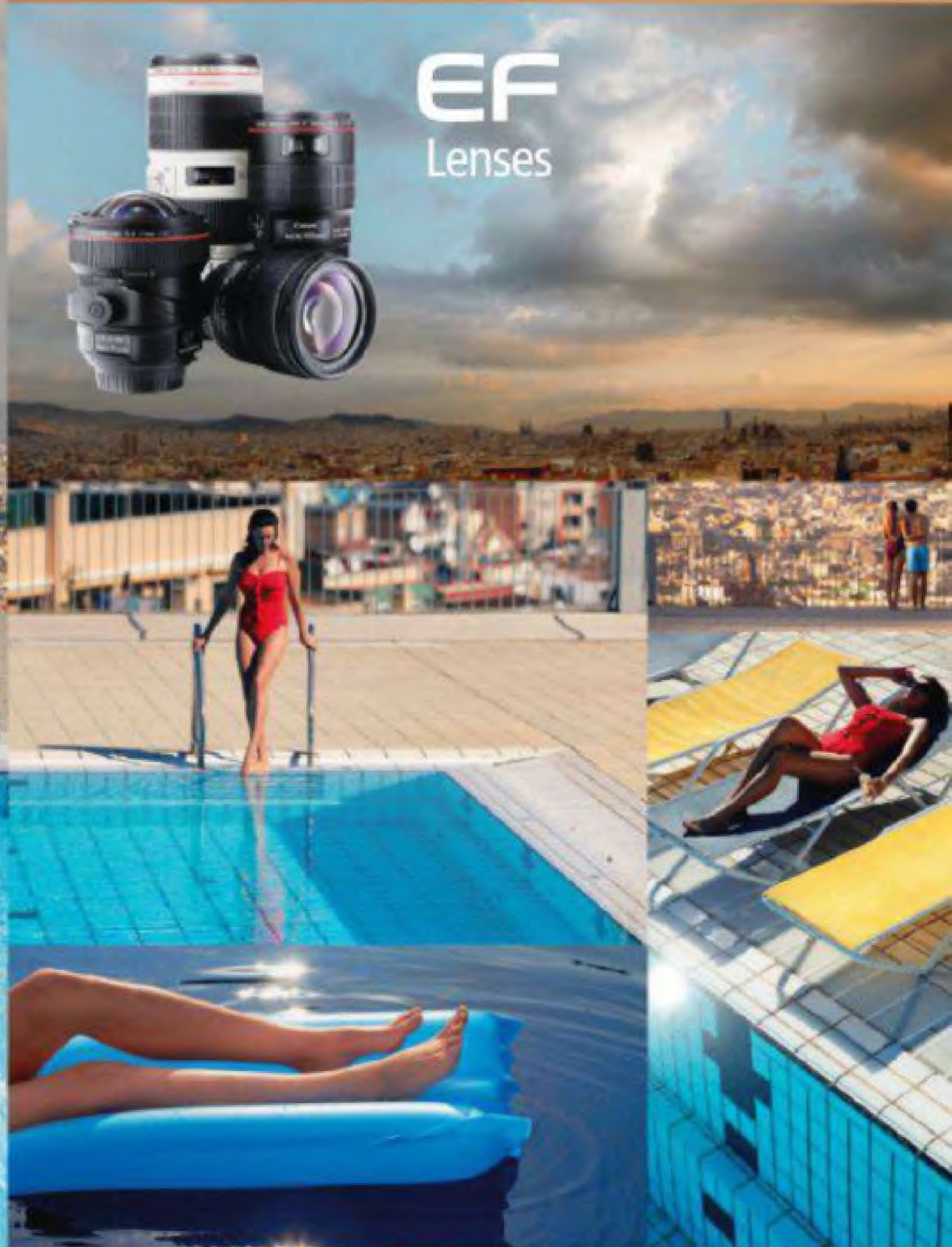


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Contents

Amateur Photographer For everyone who loves photography

THE GREAT thing about the sliced, bagged bread you buy from the supermarket is that you don't have to make it yourself and it stays mould-free for a week. When you run out it's a hop and a skip to get some more, the slices tend to marry up nicely for sandwiches and the regularity of shape and consistency is a godsend when soldiers are required for a soft boiled egg.

The bad things about supermarket bread we don't have room to go into, but one is that it tends not to taste quite as good as perhaps it could. Making your own bread, you can alter the ingredients according to the flavour you require. You could use rye, seeds, mix in some olives, onion

or sun-dried tomatoes. You might use live yoghurt, virgin pressed olive oil or just simply high-quality flour and some love. You choose what goes in and what will come out, and with practice the result will be streets ahead of what you can buy.

Suggesting that the files that come straight from your camera are like supermarket bread would be a bit unkind to JPEGs, but it's certainly true that the only way to really control what is in your image files is to set your camera to shoot in raw.



Damien Demolder
Editor

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© ROBERT FALCONER

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Our experts answer your questions

THE AP READERS' POLL

IN AP 11 JUNE WE ASKED...

What would make compact system cameras more attractive to you?



YOU ANSWERED...

A Nothing, they're great as they are	15%
B Nothing, they're terrible	24%
C More lenses	24%
D Larger bodies	3%
E Better image quality	29%
F More functions	5%

THIS WEEK WE ASK...

Which format do you use most of the time?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Email amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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APN News

News | Analysis | Comment | PhotoDiary 2/7/11



The 'world's smallest and lightest' interchangeable-lens camera

Pentax Q announced, page 7

Press man 'bundled into police car' • He is later 'de-arrested'

PHOTOGRAPHER ARRESTED IN BREACH OF PEACE FIASCO

AP RIGHTS WATCH
Committed to defending your photographic rights!

GREATER

Manchester Police has refused to explain why a photographer taking pictures in a public place was arrested to 'prevent a breach of the peace'.

As we went to press, the force said it was still investigating an incident that involved the arrest – and later 'de-arrest' – of Sean Wilton, a photographer for the *Manchester Evening News* (MEN) on 13 June.

Wilton was taking pictures of a fight outside Manchester Magistrates Court when he was reportedly bundled into a police car.

The 43-year-old photographer said that an officer told him not to take pictures.

'He didn't seem to want to listen and told me that I was obstructing the police,' Wilton told his newspaper afterwards.

'I tried to explain I wasn't obstructing and was just doing my job, but to no avail.

'When I tried to speak to him about the situation, he arrested me for breach of the peace.'

The MEN said that other photographers were threatened with arrest if they refused



CHRIS CHEESMAN

The incident took place as photo rights campaigner Grant Smith highlighted the ongoing 'harassment of photographers' at an event held in London

to delete images they had taken.

The National Union of Journalists condemned the behaviour of police. A spokesperson said: 'Either police officers do not understand our rights and responsibilities or they sometimes choose to ignore them...'

AP challenged Greater Manchester Police to explain how taking pictures in a public place may be seen as a breach of the peace, but a spokesman refused to comment.

In a statement, the MEN said the incident was evidence of a 'worrying phenomenon'.

The paper told its readers: 'Our

photographer was later released without charge. But serious questions remain about the police's attitude to professional journalists doing their job in bearing witness to a newsworthy event in a public place in the middle of Manchester.'

The court was hearing the case of two men accused of assault.

A police spokesman said that the force is looking into the entire incident, not only the photographer's arrest.

The news came as campaigners gathered in central London to mark the ongoing fight to defend the rights of photographers to take pictures in public places.

The event was organised by the photo rights group I'm a Photographer Not A Terrorist.

Speaking at the event, architectural photographer Grant Smith (pictured), one of the campaign organisers, said: 'We are still concerned about the harassment of photographers, especially photographers working in public places, taking pictures of private property.'

The event was held at the AOP Gallery in the City of London.

SNAP SHOTS

● Image-enhancement specialist DxO Labs has introduced ten new 'film looks' and ten 'colour filters' in its latest software, DxO FilmPack 3, including hue/saturation/luminance sliders for greater colour creative control. A DxO FilmPack 3 Expert edition upgrade (from FilmPack 1 or 2) costs £29. Visit www.dxo.com.

● A new gallery has opened at Snape in Suffolk, as an extension to the Atlas Gallery in London. Work on show is expected to include documentary, landscape, fashion and contemporary photos. The Atlas Gallery of Photography at Snape began life as a 'pop-up' gallery as part of The Aldeburgh Festival in June. For details call 01728 688 163.

● Derby Photographic Society's exhibition of members' work takes place from 2-31 July, and does not finish on 21 July, as we reported last week. Apologies for any confusion caused. For details, call 01332 764 629.



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

LEICA ABANDONS RED DOT ON RE-STYLED M9

LEICA has abandoned the famous red dot logo on a re-styled version of its M9, the M9-P, in a bid to make it 'as inconspicuous as possible' for photojournalists.

The M9-P's specification is identical to the existing M9, although the new 'ultra-discreet' version of the full-frame digital rangefinder features a 'scratch-resistant, sapphire crystal covering' for the LCD screen.

A Leica spokesman said: 'In addition, thanks to an anti-reflective coating on both sides of the cover, reviewing images on the display during composition and after capture is further improved, particularly in unfavourable lighting conditions.'

Also new is a 'vulcanite leatherette' finish,



which is coarsely textured for a 'steady grip'.

Leica says it dispensed with its red dot to satisfy professional photographers, many of whom 'have been known to tape over the "red dot" logo to make their equipment as

inconspicuous and discreet as possible'.

'For this reason, the Leica red dot logo and the M9 lettering on the front have been omitted.

'Instead, the top-plate is engraved with the Leica name in classic script form.'

Like the original M9, the M9-P carries an 18-million-pixel, 24x36mm, Kodak-made CCD imaging sensor.

When it was announced in September 2009, the Leica M9 cost £4,850.

The Leica M9-P is due out in June – in a silver-chrome or black paint finish – priced £5,395.

● Leica has also announced a new lens: the Super-Elmar-M 21mm f/3.4 Asph. For details see next week's News

A week of photographic opportunity

PHOTODIARY

Wednesday 29 June

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EXHIBITION Poyekhali! Yuri Gagarin & The Dawn of Space Exploration – rarely seen photos of the Russian cosmonaut, until 4 July at Royal Albert Hall, London SW7 2AP. Tel: 0207 589 8212. Visit www.royalalberthall.com. **EXHIBITION** Man of the Forest by Marilyn Taylor, until 30 June at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Thursday 30 June

EXHIBITION The Earth Only Endures, by Mike Perry, Jem Southam and Stephen Vaughan, until 26 August at Stone Theatre Gallery, London SE1 7DR. Tel: 0207 021 0020. Visit www.stonetheatregallery.com. **EXHIBITION** Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Friday 1 July

EXHIBITION The Doors of Perception (photographic portrait of The Doors) by Bobby Klein, Guy Webster and Frank Lisciandro, until 14 August at Proud Camden, The Horse Hospital, London NW1 8AH. Visit www.proud.co.uk. **EXHIBITION** Hard Rain: What'll You Do Now? Until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Saturday 2 July

EXHIBITION Point of Interest by Magnum photographer Peter Marlow, until 2 July at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **DON'T MISS** Photography Workshop (10am-4pm, costs £75) at Lanhydrock, Bodmin, Cornwall PL30 5AD. Tel: 07546 231 044. Visit www.nationaltrust.org.

Sunday 3 July

EXHIBITION Playgrounds of War by Gina Glover, until 6 August at Street Level Photo Works, Glasgow G1 5HD. Visit www.streetlevelphotoworks.org. **EXHIBITION** Art in the Wild by Roger Hooper, until 3 July at gallery@oxo, London SE1 9PH. Tel: 0207 490 3907.

Monday 4 July

EXHIBITION The Suffering of Light by Alex Webb, until 29 July at Magnum Print Room, London EC1V 3RS. Visit www.magnumphotos.com. **EXHIBITION** Crystal Gardens features macro images by gemmologist Pippa Ramsay, until 30 July at Arden & Anstruther, Petworth, West Sussex GU28 0AG Tel: 01798 344 411. Visit www.ardenandanstruther.com.

Tuesday 5 July **LATEST AP ON SALE**

EXHIBITION Transcendental Wayfaring by Dylan Culhane, features multiple exposure images, until 26 August at EB&Flow, London EC2A 4QS. Tel: 0207 729 7797. Visit www.ebandflowgallery.com. **DON'T MISS** Hampton Court Palace Flower Show, until 10 July at Hampton Court Palace, Surrey KT8 9AU. Tel: 0844 482 7777. Visit www.hrp.org.uk/hamptoncourtplace.

© DYLAN CULHANE



© JAN GRARUP



© JAN GRARUP



'Haiti Aftermath' scoops Leica M9 prize

PHOTOGRAPHER WINS LEICA GONG FOR QUAKE PICS

PHOTOGRAPHER Jan Grarup has won the Leica Oskar Barnack Award 2011 for images documenting the aftermath of last year's devastating earthquake in Haiti.

The Danish photographer had travelled to Haiti on assignment for various magazines after the quake struck the country in January 2010, killing more than 300,000 people and affecting millions of others.

Grarup beat more than 2,000 other photographers to scoop the top prize of a Leica M9 camera, plus €5,000.

Commenting on Grarup's portfolio – called 'Haiti Aftermath' – Leica said: 'He

sees his mission as a photographer as much more than the simple depiction of the current situation.

'The aim of his black & white shots is to generate emotion. The earthquake took everything the Haitians had: their belongings, the roof over their heads, their friends and relatives.

'Their lives lie in ruins. Fear and despair is written on their faces...'

Grarup's pictures show how police and private security forces attempt to protect the remaining stocks of provisions by defending them with weapons.



FFORDES Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition and 35mm f/2 Asph chrome lens worth more than £7,000.

To enter the Amateur Photographer/Fforges Photographic prize draw, simply collect six differently numbered tokens and fill in the form that appeared in AP 18 June. Token 7 is printed here. The remaining token will then appear in the AP issue dated 9 July (token 8).

We're printing eight tokens, but you only need to collect six. You will also be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk and one token from the Fforges website at www.ffforges.co.uk if you miss any of the tokens published in the magazine.

Attach the six tokens to the entry form,

which can also be downloaded from the AP website, complete your details and send it to Amateur Photographer/Fforges Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed entry forms is Friday 29 July 2011.

The winner of the Fforges 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then be drawn at random after the closing date.

Full details and rules appeared in AP 21 May 2011 and can be viewed at www.amateurphotographer.co.uk/ffforges.

So make sure you collect your tokens to be in with a chance of winning this fantastic Leica M9 Special Edition camera with lens worth more than £7,000!



SNAP SHOTS

● Celebrity photographer Harry Benson CBE put himself up for auction to help a fellow photojournalist who was injured in a car crash. Benson, who has photographed every US president since Eisenhower, said he was shocked to hear news that photographer Derek Blair had been seriously hurt. Benson agreed to help raise funds for Derek by giving people the chance to win an all-expenses paid lunch with him at a top restaurant in Glasgow. The pair met three years ago when Blair photographed Benson for a *Daily Record* feature in New York, according to the Scottish Press Photographers Association, which is organising the dinner date. The auction has now closed, but to make a donation contact Kenny Smith at kennypix@aol.com or call 07809 450 119.

● A British freelance photographer is recovering in Cornwall from serious injuries he received in an explosion that killed two fellow photojournalists in Libya. Guy Martin, 27, had a life-saving operation in Misrata following a mortar attack that claimed the lives of UK photographer Tim Hetherington and American Chris Hondros in April.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Manchester gains new interactive store

JESSOPS OPENS SECOND 'CENTRE OF EXCELLENCE'

JESSOPS has opened its second Centre of Excellence, a 3,000 sq ft store based in Manchester, which has created 20 new jobs.

Chief executive Trevor Moore (pictured) said: 'This new store will provide the next level of interactivity. Not only can customers touch and feel the cameras, we can now demonstrate the key new features and compare the performance of comparative cameras.'

Boasting a 'customer-friendly layout', the Market Street store has three 'shop-in-shops', which aim to give customers a 'branded experience' by

grouping products by manufacturer.

'There is also a dedicated area for bags and clothing, making navigation around the store accessible and enjoyable,' added a spokesman.

The store also houses an informal tutorial area, plus a separate Training Academy room where Jessops staff can show customers how to get the most from their camera.

The new outlet is located at 107 Market Street, Manchester M1 1WN.

Jessops' first Centre of Excellence store opened in Birmingham in April.



Jessops' CEO Trevor Moore opens the new Manchester store

CANON RELEASES NEW 55-250MM ZOOM

CANON will next month release a new 55-250mm f/4-5.6 IS lens, a telephoto aimed at 'aspiring photographers'.

The EF-S 55-250mm f/4-5.6 IS II is designed to be used with Canon's mid-range DSLRs and will come bundled with the EOS 550D, 600D and 60D, alongside the EF-S 18-55mm f/3.5-5.6 IS II, as part of a twin-lens kit.

The lens will also be available separately, priced £329.99. Features include Canon's '4-stop' Image Stabilizer (IS), an ultra-low dispersion lens element and Super Spectra Coatings, which aim to deliver 'glare-free images'.



PENTAX Q: 'WORLD'S SMALLEST' INTERCHANGEABLE-LENS CAMERA

AS WE went to press, Pentax announced its much-rumoured entry into the compact system camera (CSC) market with what it claims to be the 'world's smallest and lightest' interchangeable-lens camera.

Measuring 98x57.5x31mm and weighing just 180g (body only), the Pentax Q achieves its small stature in part by opting for a compact-sized, 12.4-million-pixel, 1/2.3in CMOS sensor. This is significantly smaller than even the four thirds sensors in the Panasonic and Olympus CSC models.

Compatible optics use a brand-new Q-mount system and look much like cine lenses, with a 5.56x focal magnification.

Five lenses are already listed: two high-performance-series, metal mount models – a 47mm (equivalent) f/1.9 and a 27.5-83mm (equivalent) f/2.8-4.5 zoom; a 17.5mm (equivalent) fisheye; and two 'toy' prime lenses – a 35mm and 100mm (equivalent), for a toy-camera effect.

The camera incorporates shake reduction (SR) and dust reduction into the body and a sensitivity range of ISO 125-6400.

Alongside full manual exposure controls (PASM), the Pentax Q offers a new Smart Effect function for various colour effects, such as vintage colour, cross processing, and warm fade. A bokeh control is also available for automatic subject selection and choice of depth of field.

The camera shoots in a choice of JPEG and DNG (but not Pentax PEF) raw format, or both simultaneously with up to 5fps continuous shooting in JPEG mode. It also offers full HD (1080p) video capture using the Quicktime H.264 format.

The back of the camera is dominated by a large 3in, 460,000-dot LCD screen, and a pop-up flash is also included.

The Pentax Q is expected to go on sale in mid-September, though no price is currently available. For more details, see next week.

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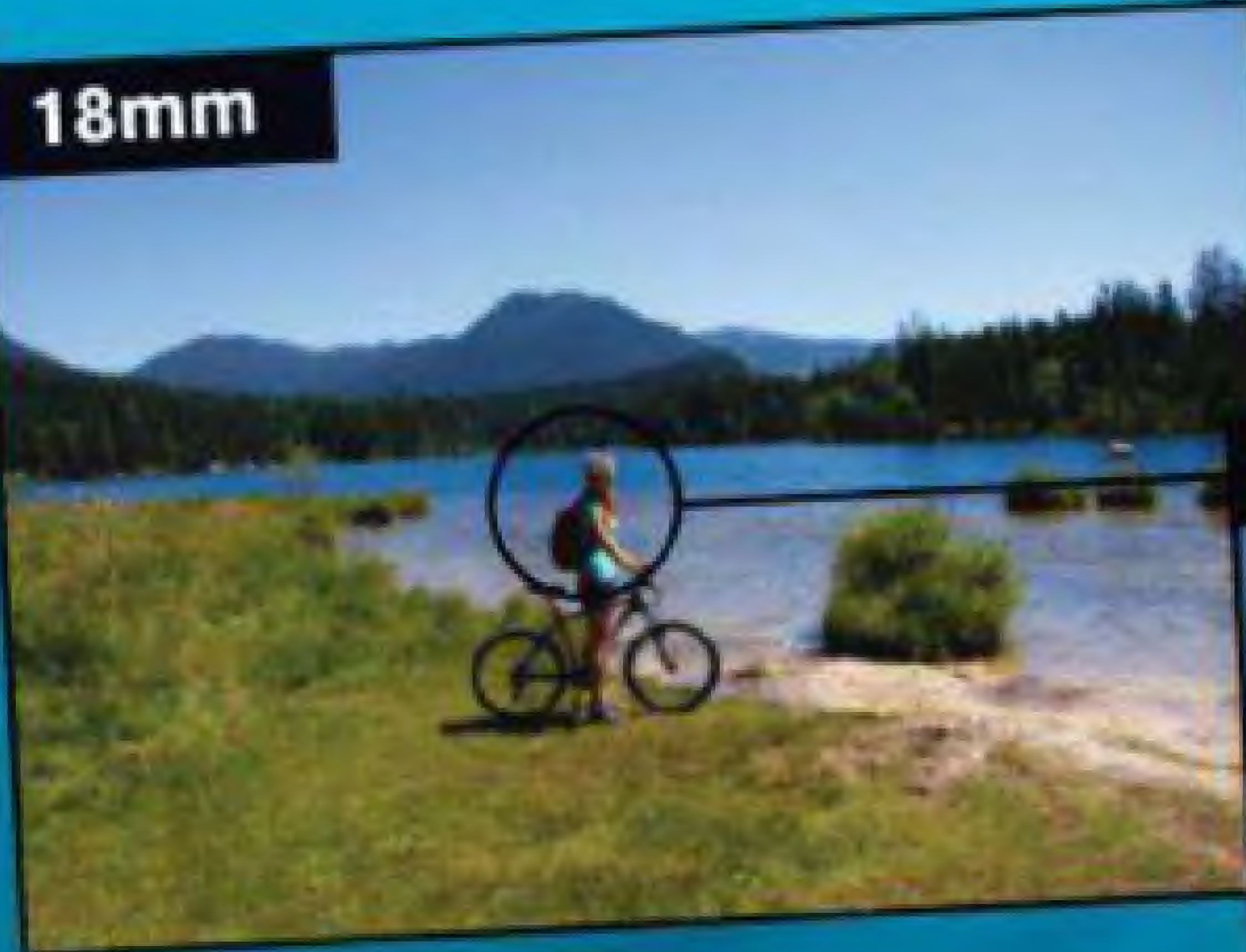
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AP Review

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

The Suffering of Light: Thirty Years of Photography

By Alex Webb

Thames & Hudson, £45, 204 pages, hardback, ISBN 978-0-500-54397-9



THIS book brings together some of Magnum documentary photographer Alex

Webb's most iconic colour photographs with many previously unpublished images. This is the first book to truly explore Webb's 30-year career in depth and the images take us through countless towns, cities and countries. Webb's work is an emotive exploration of reportage imagery through a strong use of colour, form, light and shadow. It encompasses many different genres of photography, including street, portrait, landscape and journalism, and as a result it moves beyond the comfortable realms of true definition. The book also contains many images taken in Haiti. It was here that Webb claims his photography took a distinct turn. Experiments in colour and composition began to replace the monochrome format of his previous work and a distinct humanity began to infect his subject matter. This book is a thorough exploration of Webb's work and well worth its price tag.



© ALEX WEBB/MAGNUM PHOTOS

Man Ray/Lee Miller: Partners in Surrealism

By Phillip Prodger and Lynda Roscoe Hartigan

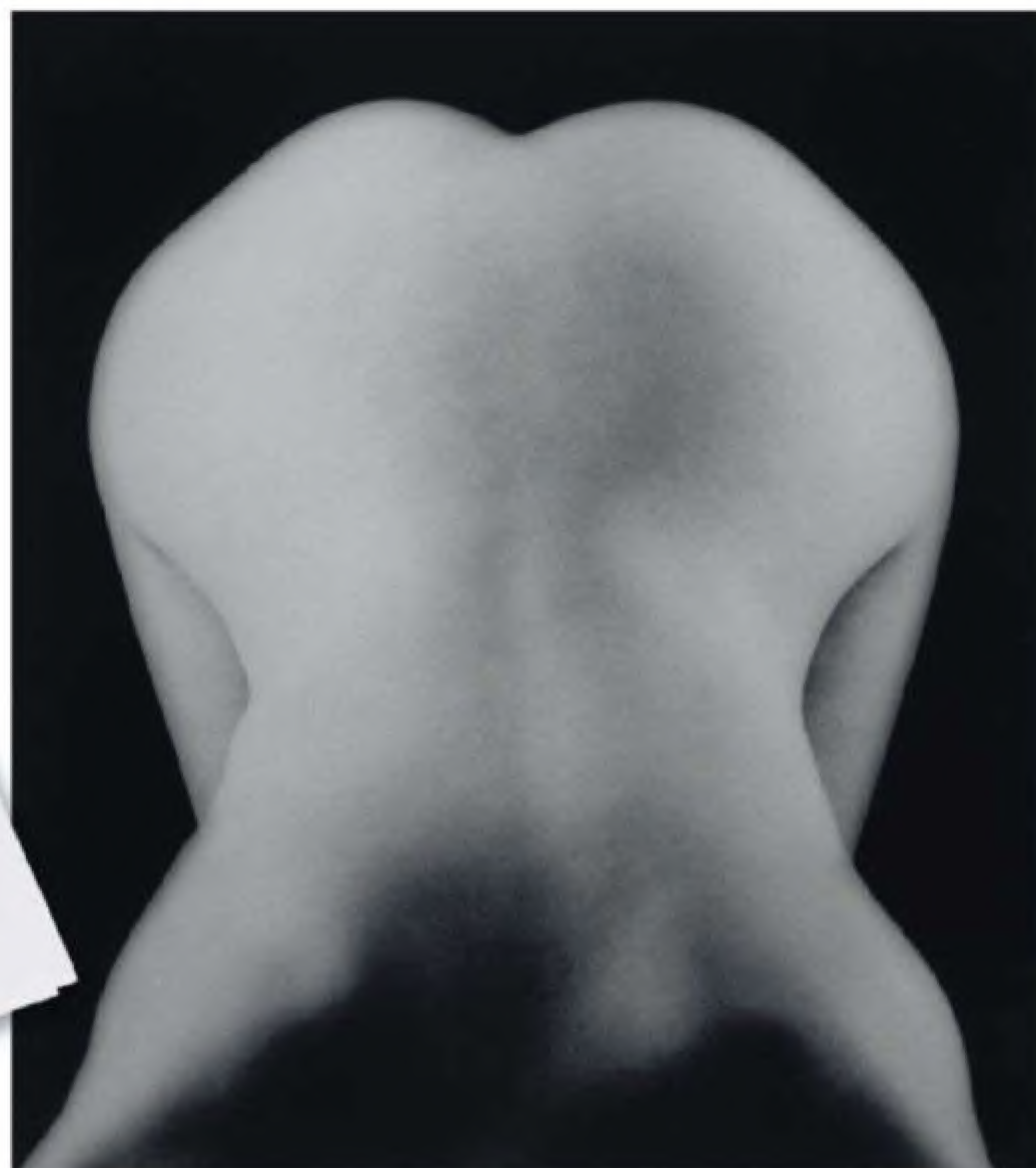
Merrell, £24.95, 160 pages, hardback, ISBN 978-1-8589-4557-6



IN THE early 1930s, Elizabeth 'Lee' Miller pursued the artist Man Ray until he finally accepted her under his tutelage. The two lived together in Paris where they quickly became lovers and began to inspire one another's work. Miller's role was initially that of Ray's muse, although she quickly became a creative force in her own right, and this period of the artists' lives produced some of the most fascinating and important work of their careers. This book traces the path of the artist's tumultuous love affair and illustrates their progress as artists through their exquisite and challenging imagery. The text also uses the work and philosophy of the Surrealist movement as a contextualising backdrop firmly planting Ray and Miller as crucial figures in the scene's development.

But ultimately the book is a love story and a brilliant exploration of how two individuals, through mutual inspiration, helped shift the parameters of modern art and photography.

BOOK



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EXHIBITION



The Doors of Perception

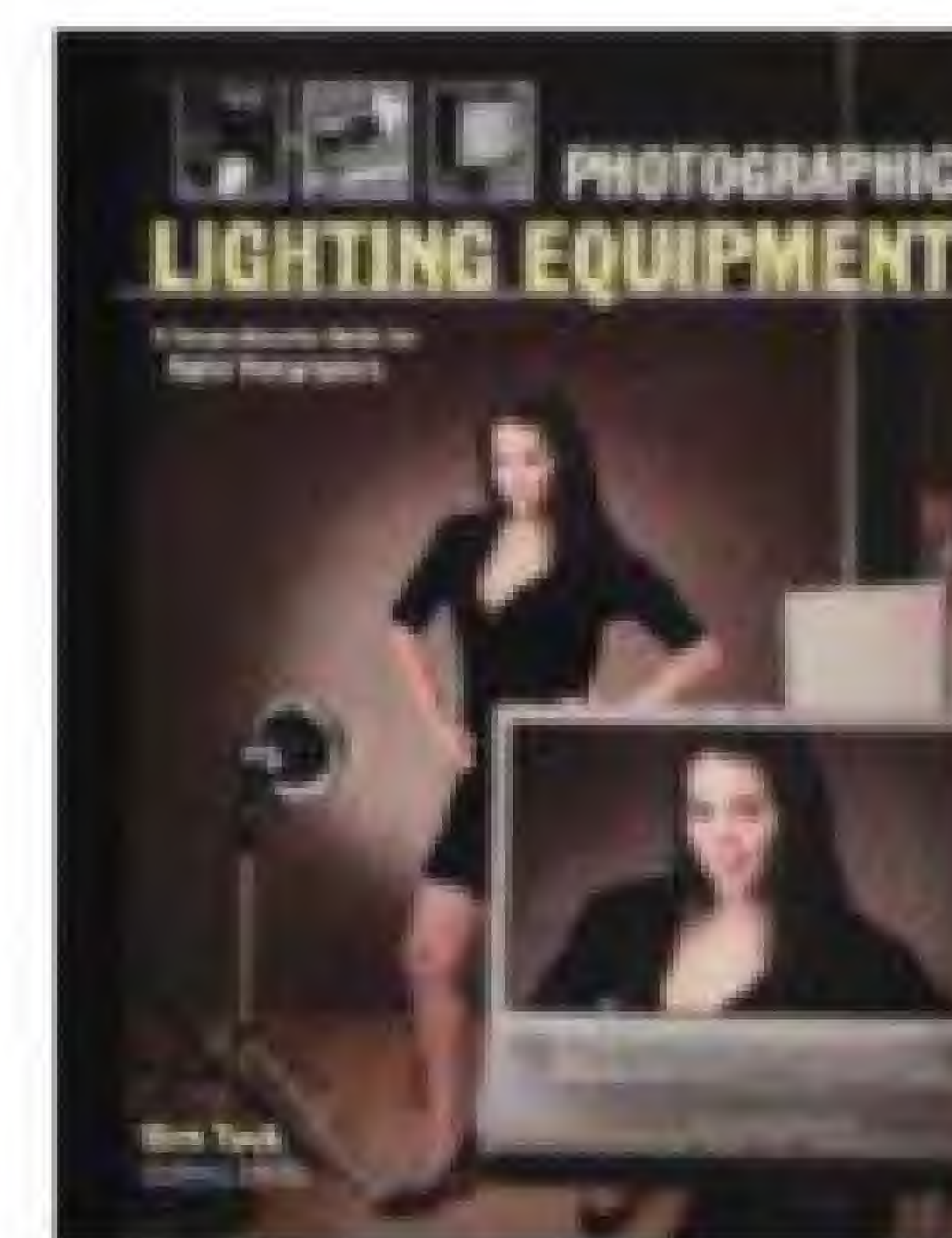
By Bobby Klein, Guy Webster and Frank Lisciandro. 3 June-14 August, Proud Camden, The Horse Hospital, Chalk Farm Road, London NW1 8AH. Tel: 0207 482 3867. Website: www.Open daily 11am-5pm (closes 4pm Sat). Admission free

THIS month marks the 40th anniversary of the death of Doors front man Jim Morrison, and to mark the event Proud Camden have put together an exhibition celebrating the man and his band. The images are by Bobby Klein, Guy Webster and Frank Lisciandro, who shot Morrison and the Doors in the studio and in a variety of publicity shots. Throughout their career, the Doors came to represent 1960s and '70s counterculture (they were named after Aldous Huxley's book *The Doors of Perception*, which charted the author's

experiments with the drug mescaline) and were considered both revolutionary and a danger to the moral consensus of straight-laced American society. Frank Lisciandro began photographing the band in 1967. He spent three years documenting them, both on stage and in their private lives. Guy Webster shot album covers and billboards for the band, while Bobby Klein took their first publicity shots and was responsible for establishing their presence and aura. If you're a fan of the band or music and portrait photography, then this is a must-see.

CONDENSED READING

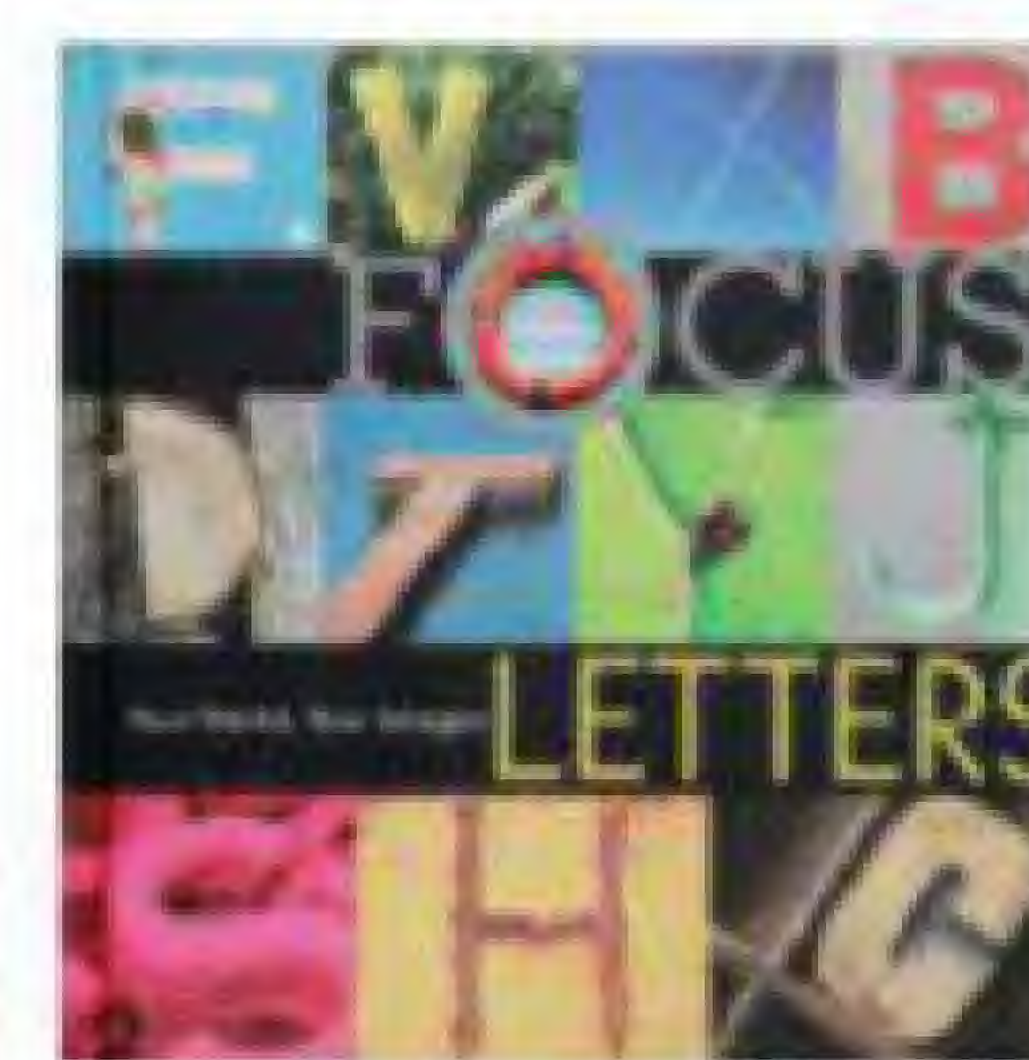
A round-up of the latest photography books on the market



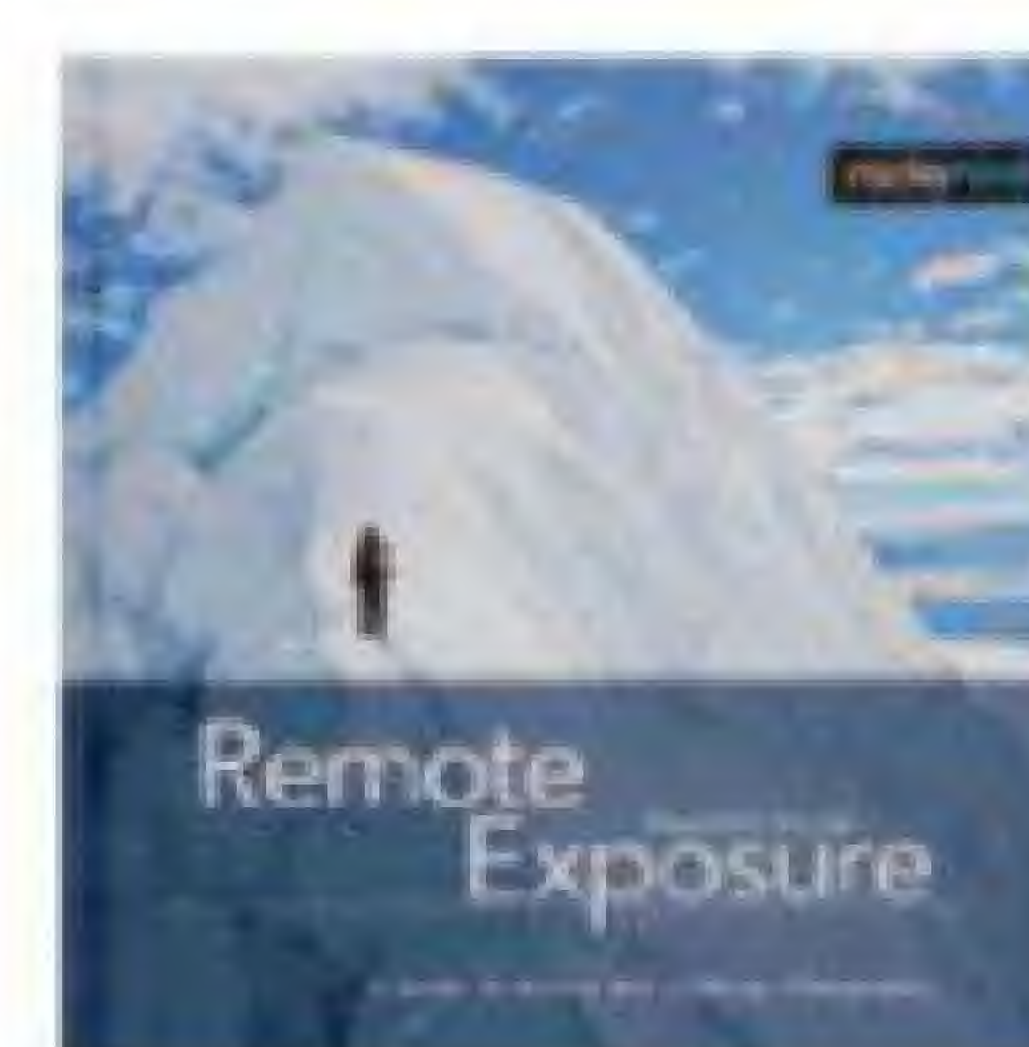
● **PHOTOGRAPHIC LIGHTING EQUIPMENT** by Kirk Tuck, £24.99 This informative book details the vast array of lighting equipment on the market and describes what each piece of kit is capable of. As with many books discussing technical equipment some of the information is likely to age fast, but for now it is a reliable and detailed source.



● **PLASTIKI** by David de Rothschild, £17.99 One day, sailor David de Rothschild had a bright idea. He decided he was going to sail 8,000 miles on a boat made out of 12,500 plastic bottles. It's a project that pays in highlighting humanity's penchant for waste and reliance on resources that cannot possibly sustain us in the far future. This visual record of their journey is composed of a series of inspiring and moving images. If the reader takes nothing else away from this book, then at least the message is there for all to see.



● **FOCUS: LETTERS** edited by Julie Hale, £9.99 Taking a cue from the recent surge in street photography the Focus series of books indulges in the details that surround us in the urban and home environment. This well-produced edition brings us the aesthetic merits of found letters.



● **REMOTE EXPOSURE: A GUIDE TO HIKING AND CLIMBING PHOTOGRAPHY** by Alexandre Buisse, £22.99 Not only is Alexandre Buisse an accomplished and dedicated hiker and climber, but he is also a keen photographer. In this book he attempts to demonstrate how climbers can produce photographs that will visually communicate their experiences. The text demonstrates how creative and breathtaking images can be achieved and is not afraid to get its hands dirty in the technicalities.

THESE AMERICANS

American Art, History and Culture through Pictures

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GALLERY: "AMERICAN LYNCHING"

PINUP COLLECTION: "Linda Vaughn - Miss Hurst Shifter" #05 (1970's)

MUG SHOT COLLECTION: "COLOR" (1974-1988)

GALLERY: PINUP COLLECTION - "LINDA VAUGHN"



WEBSITE

www.theseamericans.org



THIS website draws on the vast records of the American photographic archives. Sources include the Library of Congress, Smithsonian, FSA, New York Public Library and Documerica Archives, along with city, state and local archives. The site acts as a scrapbook of American history through vintage prints, Polaroids, mugshots and snapshots. It reveals a haunting and harsh landscape, one that is constantly reinventing itself through its codes of morality and self-reflective views. It goes without saying that a site that dedicates itself to photography illustrating American

history will contain contentious material. Therefore, it's worth noting that some of the content may upset viewers. Here we find an intriguing document of the horrifying practice of lynching, a series of images that, as one commenter suggests, brilliantly illustrates America's endemic fear of the 'other'. In other sections we find vintage pin-up collections, revealing how America's parameters of sexualised imagery have shifted over the years. The site is an engaging and thought-provoking collection and should be viewed by anyone who has even a passing interest in American history and the development of the photographic medium.

Letters

Share your views and opinions with fellow AP readers every week



GORDON WRIGHT

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

MAKING THE BEST OF IT

Being made redundant two years ago meant having to sell my DSLR and the majority of my photo kit in order to ensure that my two children had a decent Christmas. But, just as Raymond Bird said in his letter (AP 4 June), an old film camera like his Zenit B can be used as a digital camera simply by scanning your film or having your images burned to disc after processing.

The DSLR I sold was an Olympus E-520, which gave me excellent results. But then so does the old Olympus OM10 film camera that I'm currently using. Now, with my trio of Tamron lenses, I'm continuing to enjoy my photography without, as was once the case, fretting over how I might afford a new DSLR. The truth is, I'm quite happy with my old Olympus. There may not be the immediacy of digital but, once my images are loaded into Photoshop, then I'm as much a digital photographer as anyone.

It's called making do with what you have. I've also been using my battered old Ricoh 500GX rangefinder, which has a superb lens. I do get puzzled looks from digital camera users when I'm out taking photos. On one occasion I was asked by a posh bloke using a digital compact, 'Is that a film camera? It's years since I used one of them!' Me too. But I have to confess that, although my circumstances dictated my return to using film, it still allows me the opportunity to get out taking pictures. Regardless of what camera you use, that's the all-important thing.

Pete Scott, Tyne and Wear

You are obviously a man of exceptional taste, Mr Scott. At least one day's use of either an OM10 or a Ricoh 500GX should be compulsory for all new DSLR buyers – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

5D had only had 1,000 clicks. Obviously, the detached mirror was not from overuse.

I subsequently bought an EOS 5D Mark II; I took it out of the box and, lo and behold, the mirror was detached! I now have a second EOS 5D Mark II. Hopefully, I won't experience the same issue. If I do, it will be hello Nikon.

Christine Edwards, via email

SORT OUT THE STAFF

To pick up on Maureen Osborne's letter in AP 4 June, I have had a similar problem with photography store staff but with the locations reversed.

I went to Jacobs in Glasgow to buy a new camera, and after waiting 15 minutes in a shop that had a staff-to-customer (me) ratio of 3:1, listening to two of them discussing their nights out at the weekend, I decided to leave and go to one of the nearby Jessops shops. In less time than I spent twiddling my thumbs in Jacobs, I purchased my camera and walked back to where I'd parked, because the Jessops staff were attentive, helpful and more interested in their customers than in each other's social lives. I also didn't pay any more for the camera than I would have in Jacobs, and got the additional exercise of walking from one shop to the other!

I emailed Jacobs head office to complain about their 'service', and I'm still waiting for a reply, eight weeks later, so it seems their customer service is lacking at all levels. It will take a lot to persuade me to shop with Jacobs again.

Graeme Stewart, Glasgow

Jacobs has 20 stores across the country, Graeme, and I'm certain that not all the staff are as inattentive as those you encountered. It's a shame for them to give the whole group a bad name. I've always thought Jacobs rather good – Damien Demolder, Editor

MORE MIRROR MISHAPS

I was interested to read Simon Simpson's letter regarding Canon's EOS 5D camera having a known problem of a detaching mirror (AP 18 June). This happened to me recently, and when I sent my camera in

for repair I was charged. I thought this was because I was out of warranty, as I bought the camera back in 2005. Shame on Canon for not repairing a known problem and charging me. I am a camera buff and, because I owned various cameras, my EOS

What The Duck



<http://www.whattheduck.net/>

LONG LIVE FILM

Following the sale of his Mamiya 711 and film scanner, a friend of mine has been evangelical in his praise of digital capture. But isn't it ironic that on the same day the postman delivered my latest stock of Fujichrome Provia, Velvia and Ilford XP2 film – enough to feed my Pentax 645 and Yashicamat 124G for the next three or four months – a catastrophic failure of his computer has left my friend's Canon EOS 5D Mark II sitting idle. Fortunately, all his

FOLLOWING IN HIS FOOTSTEPS

There is much space given over to street photography in AP, but you completely neglect the art of shoe-shop photography – an important genre established in the 1960s by the late Willie Snappit of Inverness, in which he used mirrors to incorporate both the photographer and the shoe display. It is said Willie spent much of his time loitering around Clarks in the high street before the manager called the police and he was given a warning. Please find attached one of my own efforts.

Gordon Wright, via email

Sole-less of him indeed, Mr Wright. He needs to get in step with the times

– **Damien Demolder, Editor**

backups were up to date, but he can no longer download any new images from his full memory cards. Meanwhile, I'll continue working and scanning my images using the optional fluid mount with my Epson Perfection V750 Pro.

Alan Baker, Kent

A roll of 120, an Epson V750 and a fluid mount adapter – surely the film user's Holy Trinity – Damien Demolder, Editor

NO THING OF BEAUTY

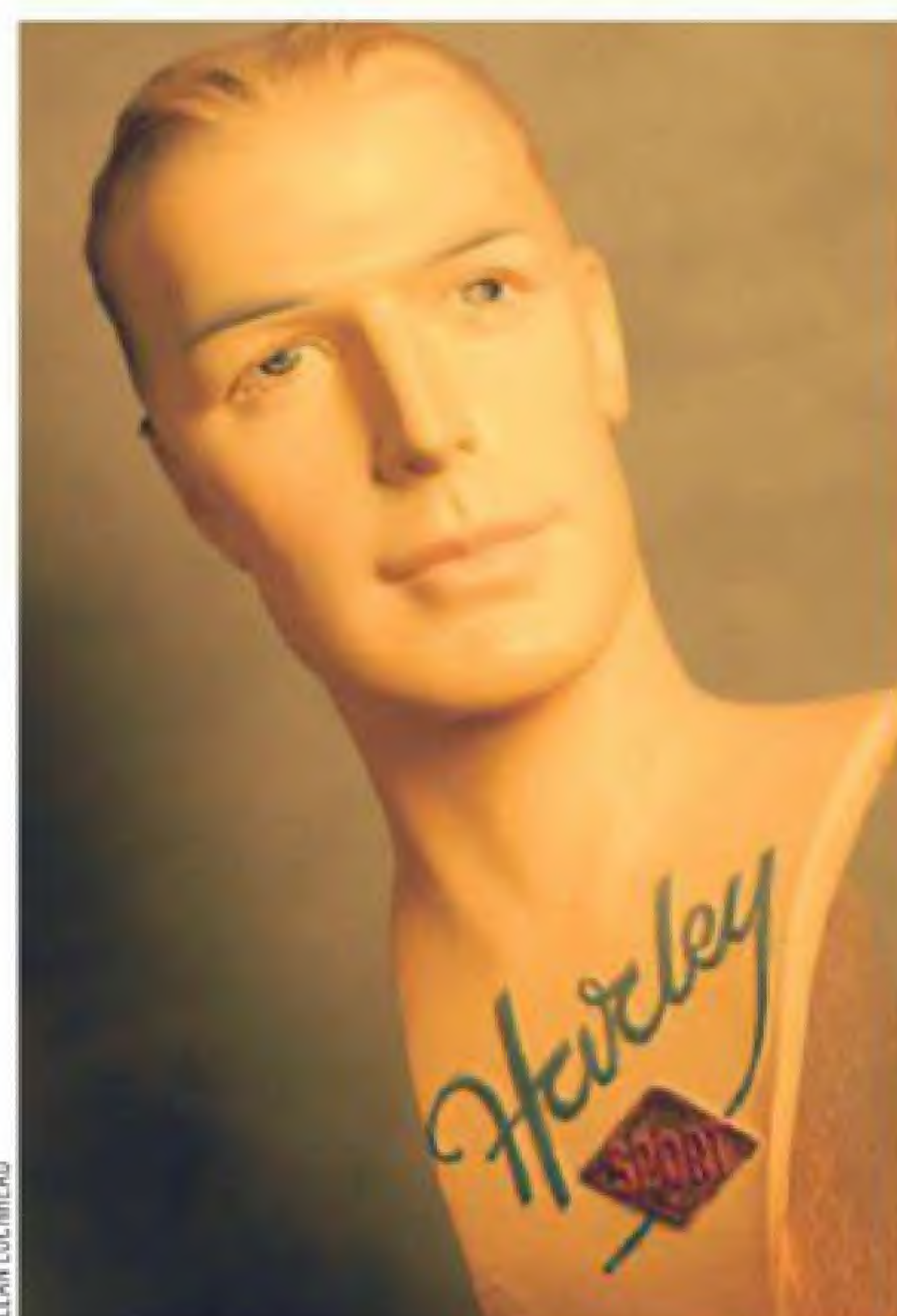
The first and most important function of any camera is that it should be able to take pictures. Without exception, the offerings from the many manufacturers tested in

AP provide this function. But let us take a step back and look at the fine lines of some cameras: an old Leica 3 has a certain beauty in its functional lines, as do, moving on seven decades, the rounded, sculptured lines of many current DSLRs. However, I must now ask you to look at the Sony NEX-C3. Did the body designers ever speak to the lens designers, or were the two just attached on press-release day, by which time it was too late to modify the visual mess that resulted. Is the lens really meant to fit on the body, since it seems to have a 6mm overlap. While appreciating that the functionality of the end offering is not impaired, it cannot be described as a thing of beauty.

Mike Rignall, Gloucestershire



I am looking forward to seeing your first home-built, pinhole, digital compact system camera, Mike. I'm certain that between you and your MDF a much more streamlined machine will be devised – Damien Demolder, Editor



DIY BANK LIGHT

I recently read about photographers making their own bank lights. I saw your article in AP 4 June on continuous lighting and enclose photographs of my own home-made bank light. It's made out of a plastic storage box and five 100-watt lamps. The lamps are the energy-saving type and give out only 25 watts each. The total cost was about £30. I painted the inside with brilliant white gloss and bought two metres of muslin for the diffuser (about £3). The bank light can sit on the floor or be suspended from a lighting stand using nylon cord.

Allan Lochhead, via email



BACK CHAT

AP reader T John Foster asks why camera batteries have joined the list of rip-off UK prices

'BATTERIES not included' once took the prize as the most irritating phrase when buying hobby items. Now camera makers should be providing large-print wealth warnings for UK customers stating, 'Batteries are expensive'.

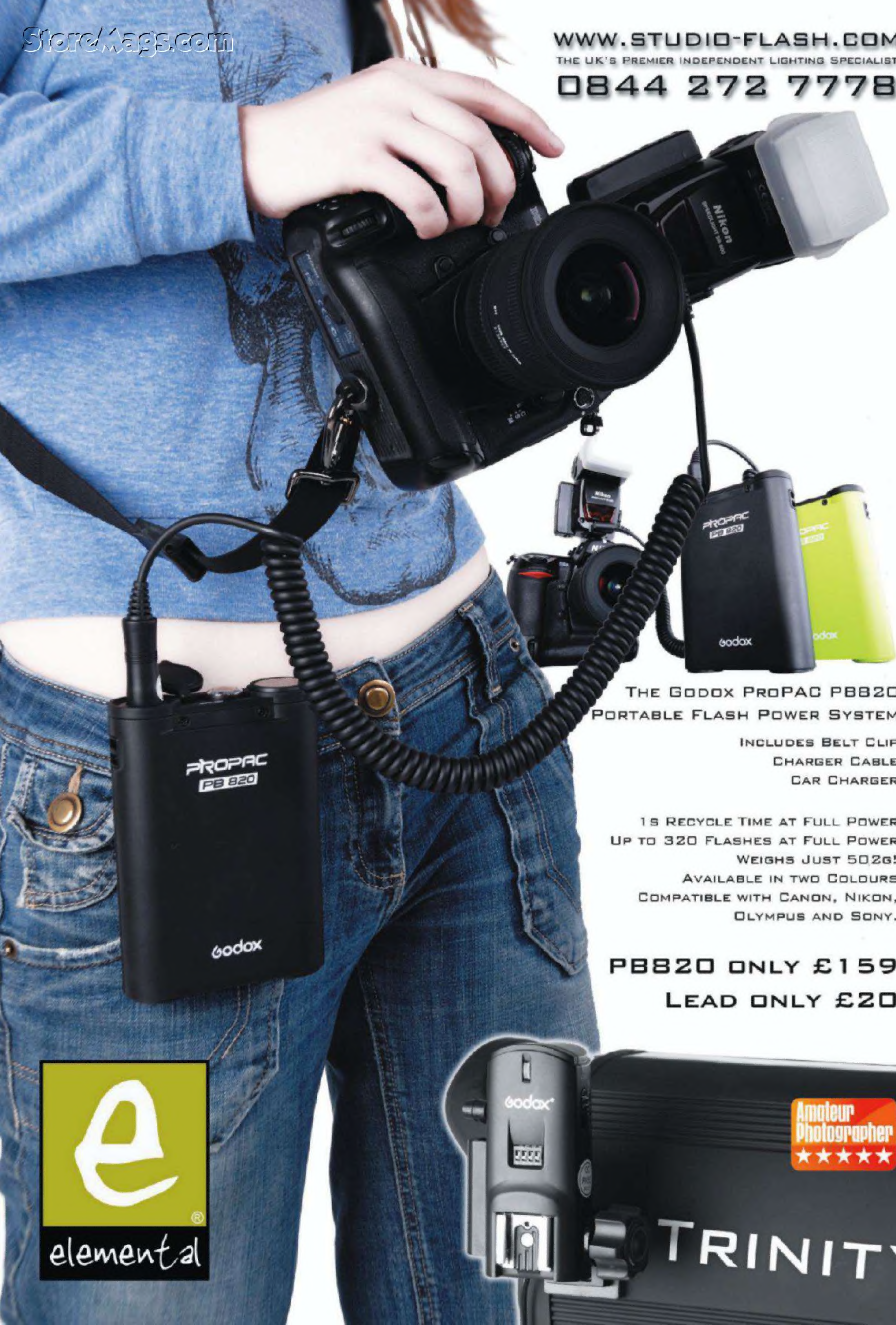
Hefty profit-grabbing aside, why do original equipment batteries have to carry such a premium price? The technology is certainly not new and volume production usually means fair value for money. Irritation soon turns to anger when faced with the need for a back-up or replacement at £50 upwards.

A shocking move by one camera maker in recent times saw the introduction of firmware specifically designed to restrict battery choice to the company's own brand. The rather limp explanation given in support of this suggested it was for 'safety reasons'. If ever there were a risk of brand loyalty ebbing away, then this manufacturer probably caught the tide in full flow. Customers might risk some problems by relying upon unknown sources, say, in the Far East, where some battery origins are unclear. Equally, there are reports suggesting many buyers from there are satisfied and accept any shortcomings for the low prices paid. Reputable battery manufacturers are more than capable of providing corresponding models to match original equipment designs. You know these companies have the resources and will have looked carefully at meeting specifications. For all we know, some of them may well have been the prime source anyway.

My own experience uncovered a price span for a DSLR battery that proved a point. I could have bought it for between £10 and £60 after researching possible selections. But something costing six times as much as the lowest price needs serious questioning. My decision to settle for a third-party version from a leading proprietary maker gave peace of mind and saved money.

So, are top brands missing a trick to keep customers happy? It seems commercially shortsighted that most new cameras are still supplied with just a piffling-sized memory card and one starter battery. Instead of regular cashback offers, why do they not offer more 'in the box' – at little add-on cost from source – or give a healthy loyalty discount on required accessories to keep their customers supporting a favourite brand?

Shopping around is a reality for photographers faced with steep prices to pay for original extras. Choosing a copycat option almost certainly means the buyer will be reluctant to trade with the original maker again, leading to opened floodgates and a strong awareness of other items that can be bought cheaper. There is a universal fact confirming that: 'Whoever sells at the lowest price never holds the biggest share of the market.' Perhaps it is time to add some top-end balance, too: 'Whoever asks the highest price faces a fall in customer numbers', especially when freedom of choice and the search for value are common factors.



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



ANDY Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing his secrets as to how he creates his stunning images, and sharing some insider hints and tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you will have the opportunity to buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost (price and time to be confirmed). To book either the seminar or a place on the critique session, call Charlene Baker on 0203 148 4326 or email spadmin@ipcmedia.com with the words 'Andy Rouse Seminar' in the subject line.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

The life of a TV star is not all it is cracked up to be, as Andy discovers

WATCHING AND WAITING



IN MY early days I did quite a bit of TV work, but I guess my Bee Gees look went out a long time ago. Recently, though, I filmed a short piece

for BBC 1's *Countryfile* and I have to admit I quite enjoyed it. By the time you read this it will have been aired. However, I thought I'd divulge the behind-the-scenes story about the effort that went into that short clip.

The piece was to publicise our 2020Vision project on the Somerset Levels and involved me, Guy Edwardes and Pete Cairns. My part began at 3.30am when I left home to arrive at Shapwick Heath National Nature Reserve in Somerset for sunrise. I must admit that early starts really do get to me now – a sign of advancing years, I think! It was a grim morning, with an even grimmer forecast, and usually I wouldn't be up at dawn, but the BBC crew had to shoot on this day. My brief was to wait in the main otter hide, recording a video diary, until the film crew arrived. So at 5am I climbed the stairs to the hide, unpacked my gear around me and waited.

The hide looked out over a lake with reeds in the foreground. I set up my 600mm lens on a tripod with my Nikon D3S, had the 28-300mm on the D3X for landscapes and used the D7000 HD video capability to record my video diary. I scanned through the binoculars, but saw no otters, and to be honest I didn't expect to see any that day. It's not that Shapwick isn't good for otters; it was simply that I was looking for a needle in a haystack and my luck really had to be in to see one. Still, I looked and looked and looked...

Every hour that passed I switched on the D7000 and, using an external microphone, recorded

my diary while trying to look motivated and full of passion. It was easy at first, but as I went through the five-hour mark in the hide it became a little difficult. The rain came in waves and the otters were decidedly absent from the lake.

Just as I thought I would not take any shots, a heron and a family of swans appeared. The cob (the male swan for you non-wildlife types) settled in the reeds opposite the hide and I began to see a nice shot. You see, the whole focus of 2020Vision is to get into the ecosystem of the projects we are working on, and our images must reflect this. So I picked up the 28-300mm lens and started framing various compositions involving the swan. I took a few nice close-ups with the monochromatic reflections of the reeds providing a wonderful contrast (check my blog for these), but the shot I really wanted was the wideangle, and as if on cue the storm clouds returned to give a real atmosphere to the picture.

I framed the image simply, with the swan becoming the foreground interest and the dark skies holding the space at the top. I love the 28-300mm lens as it gives me so much flexibility. The swan moved off and I recorded another two video diaries, passing the seven-hour mark in the hide. The film crew finally turned up, as they had been delayed filming Guy and Pete, and we started our interview in earnest. It was fun, the presenter James Wong asked me sensible questions, and I tried to give balanced and knowledgeable answers while trying not to look knackered. And trust me, I was! **AP**

As soon as Andy surveyed the scene outside the otter hide, he realised that he'd have more luck finding a needle in a haystack



© ANDY ROUSE

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PHOTO INSIGHT

Frans Lanting recounts how he took this simple yet effective puffin portrait and explains why he believes the choice of background is so important in wildlife photography



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He discusses his favourite pictures and share his techniques for capturing dynamic nature images

I WAS photographing a puffin colony in the Outer Hebrides, off the west coast of Scotland, when I spotted this particular bird. We were camping on an uninhabited island with a lively puffin colony for a photo essay I was doing. On the steep slopes the puffins dig deep burrows to raise their chicks underground. At the end of each day the birds return from the sea and stand guard outside their burrows to keep an eye on neighbours and trespassers. The droppings of thousands of these feisty seabirds fertilise the soil and help to make the grass lush and green – and this makes for a fantastic backdrop.

A good animal portrait is not just about getting the subject in focus, as careful consideration should be given to framing from the centre to the outer edge. It's all about creating a context for your subject. In wildlife photography, context sometimes seems to be a by-product of wherever the photographer must focus the lens in order to render the eye of the subject sharp. To me, background matters and in this portrait it actually defined the image.

There were thousands of birds in this colony, so the main issue was deciding where to position myself to get the best shots. I've learned over the years that in a situation such as this I'm happier and actually achieve far more intimate photographs if I look for a neighbourhood *within* the bigger colony that gives me a photogenic perspective, rather than constantly moving from area to area. In this way I can commit to working with a small number of puffins and I know that sooner or later a handful of the birds will display the range of behaviours I am looking for, and with a little luck and patience photographic opportunities will present themselves.

You have to make a commitment [to one area] otherwise you are like a butterfly flying from flower to flower. While this can lead to some interesting opportunistic shots, I like to go deeper and produce images that are more unusual and intimate. You have to keep working the situation until you feel you have reached its potential. If you stop and look, you begin to notice subtle details or



behaviours, and see the creatures – birds or mammals – as individuals.

There are millions of puffin images in the world, so I wanted to push the notion of a puffin portrait further. I was after the ultimate puffin portrait. I wanted to suggest the birds' habitat, but not render anything in detail. I didn't want to detract from or compete with the colourful appearance of the bird itself.

In this particular case, the concept behind the image was based on very

deliberate framing to carefully balance the foreground and background. I made sure I was thinking things through rather than looking through the viewfinder and straightaway saying, 'There's the picture.' I wanted to create a portrait of a puffin with as smooth and as simple a background as possible. This isn't the easiest thing to do because puffin colonies are extremely crowded – when you focus on one bird you often see part of another in the background or the foreground. To overcome this, I

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



© FRANS LANTING

looked for situations that were occurring at the edge of the colony where there were fewer birds.

When the puffins come and go from their burrows they're not afraid, but they are curious. I crawled around the colony with my camera rig on a monopod, until I found a spot where everything came together. I realised that as the birds were coming out of their burrows, they would stand up and look around. After careful searching I found one puffin that was doing

just this. I knew where it would be so I could manually prefocus and compose the shot. Then it was a matter of waiting. I used a 300mm f/2.8 lens for this image, but I don't remember which camera I used. Even under the dull light of the Scottish evening the colours came out beautifully. The wide f/2.8 aperture enabled me to smooth the foreground and background so the grass dissolved into a sea of green.

When the puffin popped up from underground, it became the perfect focus

against the background. I wanted the puffin to appear to be floating in this sea of emerald green. I used ambient light for this image. It was a little overcast and I think it had recently rained, which freshened up the greens of the foliage. I had several attempts at capturing this shot and it wasn't something I was able to achieve first time. As I was taking the shots I fine-tuned and slightly shifted my position to achieve the optimum portrait image, with which I am very pleased. **AP**

**Frans Lanting
was talking to
Gemma Padley**

Travelling light



Lighten the load this summer with the new **Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD** superzoom lens

WHETHER you are spending a day on the beach, a long weekend in Europe or travelling to a far-flung corner of the world, heavy camera kit can weigh you down. Constantly changing lenses to get the images you want isn't the most relaxing way to spend your holiday. However, there is a convenient single-lens solution that will ensure you return with some memorable photos.

A superzoom lens, such as the Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD, is the ideal solution. While many superzooms have only an 18-200mm focal length, the extra reach of this Tamron optic offers the equivalent field of view of a 27-405mm lens on a full-frame sensor. This makes it great

The 15x zoom range makes the Tamron 18-270mm lens ideal for both wide and telephoto images

Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD in Canon and Nikon fit.
Tamron AF 18-270mm f/3.5-6.3 Di II PZD in Sony fit

for almost any type of travel photography, from wideangle landscapes and candid portraits to telephoto wildlife shots, without ever having to change lenses.

The latest version of the Tamron 18-270mm is the world's smallest and lightest 15x DSLR zoom lens. It weighs just 450g and is 88mm long, meaning it won't weigh you down while you are travelling. Added to this, the lens has a PZD (Piezo Drive) internal AF drive motor, which is both fast and quiet,

and it features Tamron's highly regarded VC (Vibration Compensation) optical image stabilisation. This allows images to be taken at a shutter speed of 1/30th of a second, even when the lens is set to its 270mm focal length.

With a street price of around £500, the Tamron 18-270mm lens is as affordable as it is convenient, especially with Clifton Cameras currently offering a free 62mm UV filter and LensPen to accompany the lens.

THE TAMRON AF 18-270mm f/3.5-6.3 Di II VC PZD superzoom lens is available from Tamron Super Centre Clifton Cameras for £499.99 (RRP £644.30) and includes a **FREE Kenko filter worth more than £20 plus LensPen DSLR Pro Kit worth £25. Also includes a five-year manufacturer's warranty.**

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Visit www.cliftoncameras.co.uk or call 01453 548 128.

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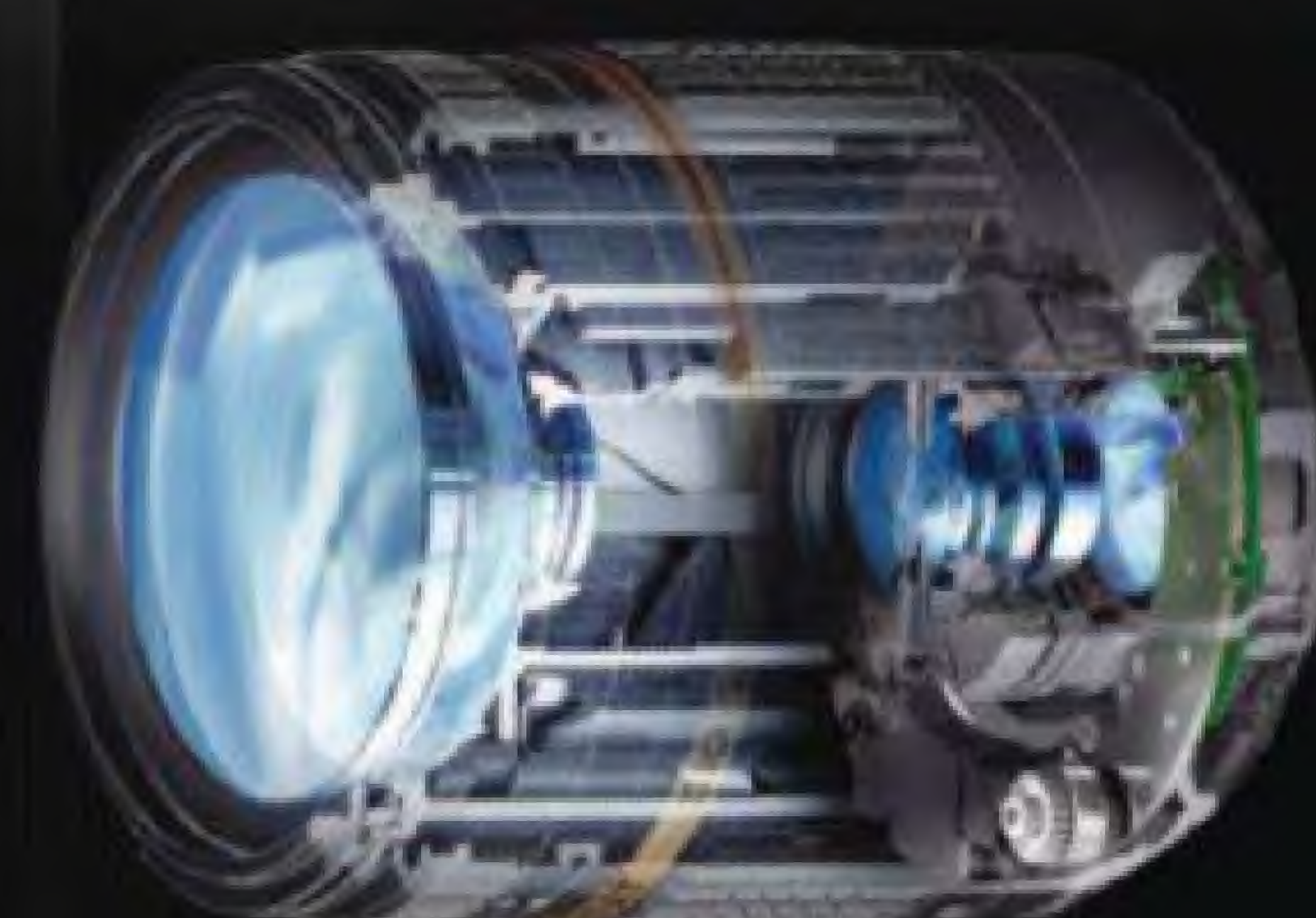
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After

Zoom burst

A difficult effect to capture in-camera, **Mat Gallagher** explains how to recreate a zoom burst using software

CERTAIN camera techniques can be employed at the time of capture to add a more dynamic look to your image. Adding movement to your shot by using a slow shutter speed and moving the lens during the exposure is a great example of this. The aim, of course, is to keep the main subject sharp while blurring the surroundings and it is most commonly used for moving objects. This effect can be achieved by tracking objects by panning or shooting from a moving vehicle.

As most photographers are aware, the zoom-burst technique can give this effect to still images by adjusting the zoom during the exposure. Using a burst of flash can help the process, but it still takes practice and often many attempts to get the desired result.

Digital image editing once again provides an easy solution to this problem, allowing you to take a sharp shot at a fast shutter speed and

add the movement post-capture using software. The effect is not perfect, but it does remove the risk of not getting the shot right. It also allows you to exaggerate the movement and even add movement to a subject that wasn't moving at all.

The zoom-burst effect works best on subjects that at least convey some movement – vehicles or people, for example, that are in a position where they could feasibly be moving, although a parked car and a person sitting down are unlikely to be convincing. Lighting can also make a good zoom burst scene, whether it's the lighting on a building, Christmas lights or spotlights, as they will create the much-needed highlighted streaks of light in the zoom effect. Musicians on stage often make great subjects for a zoom burst, as there tends to be lots of energy and streaks of lighting. Here we show you an easy way to achieve a zoom-burst effect.

Before

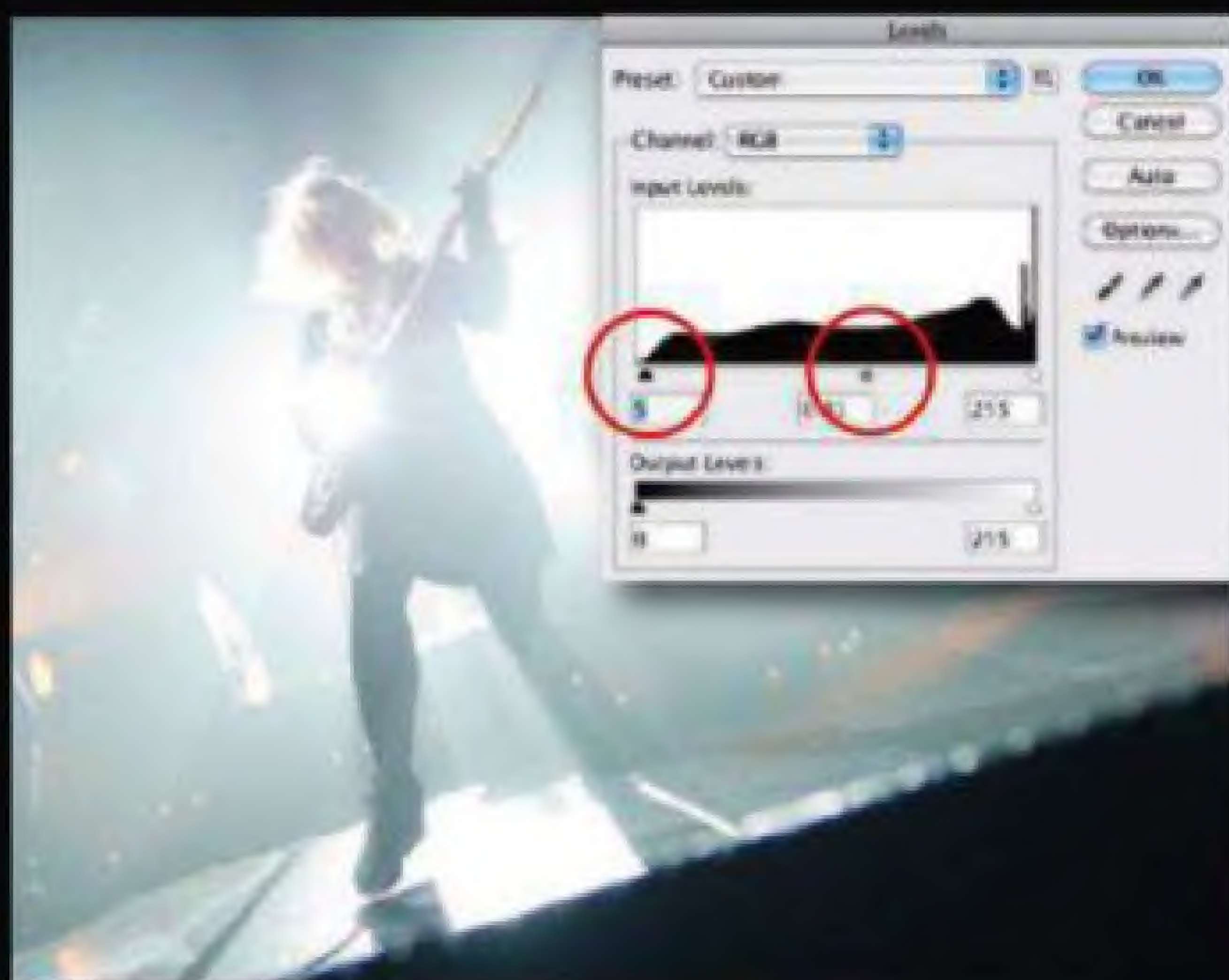


SOFTWARE USED Adobe Photoshop CS5

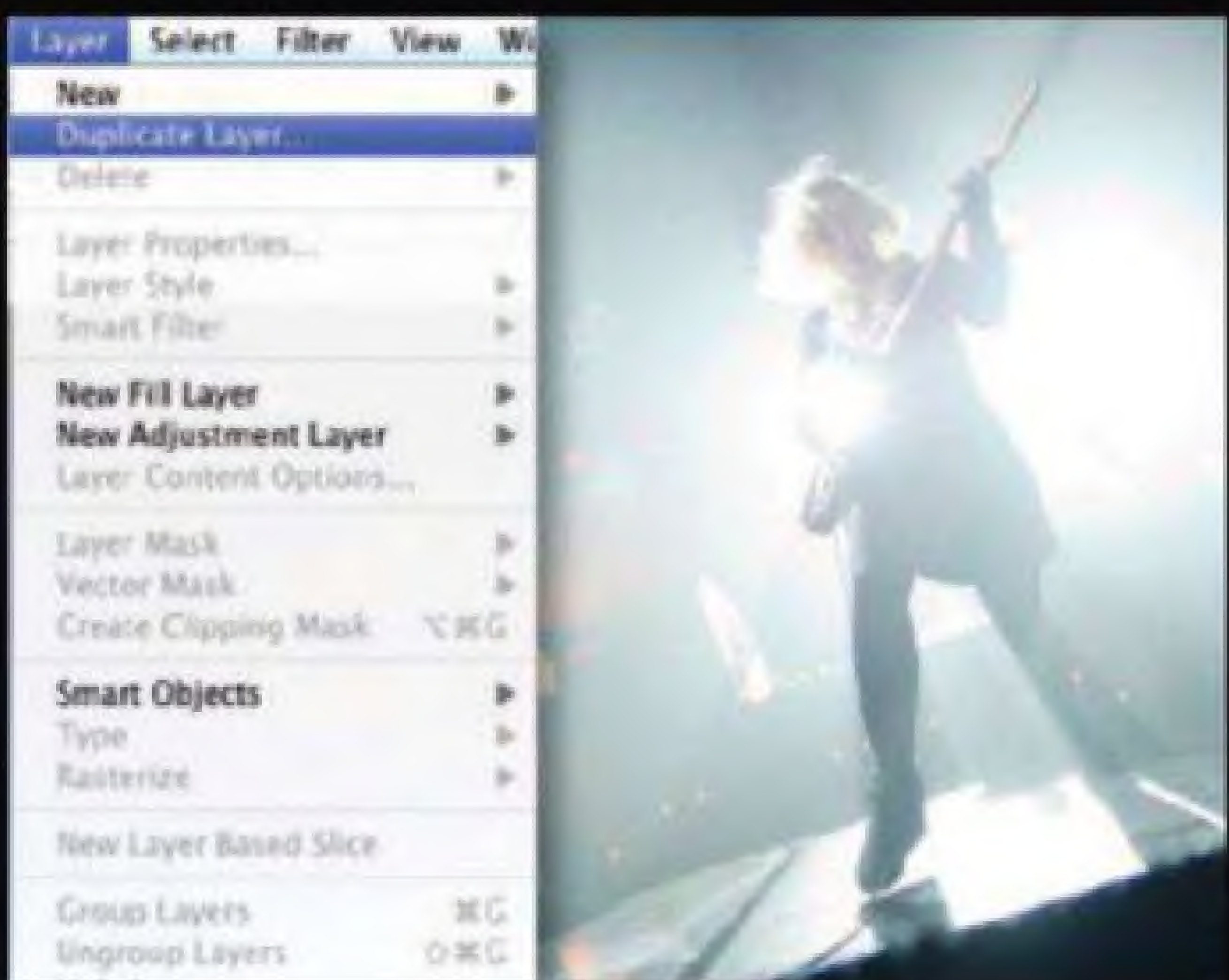
SKILL LEVEL ■■■■■

TIME TO COMPLETE 20 minutes

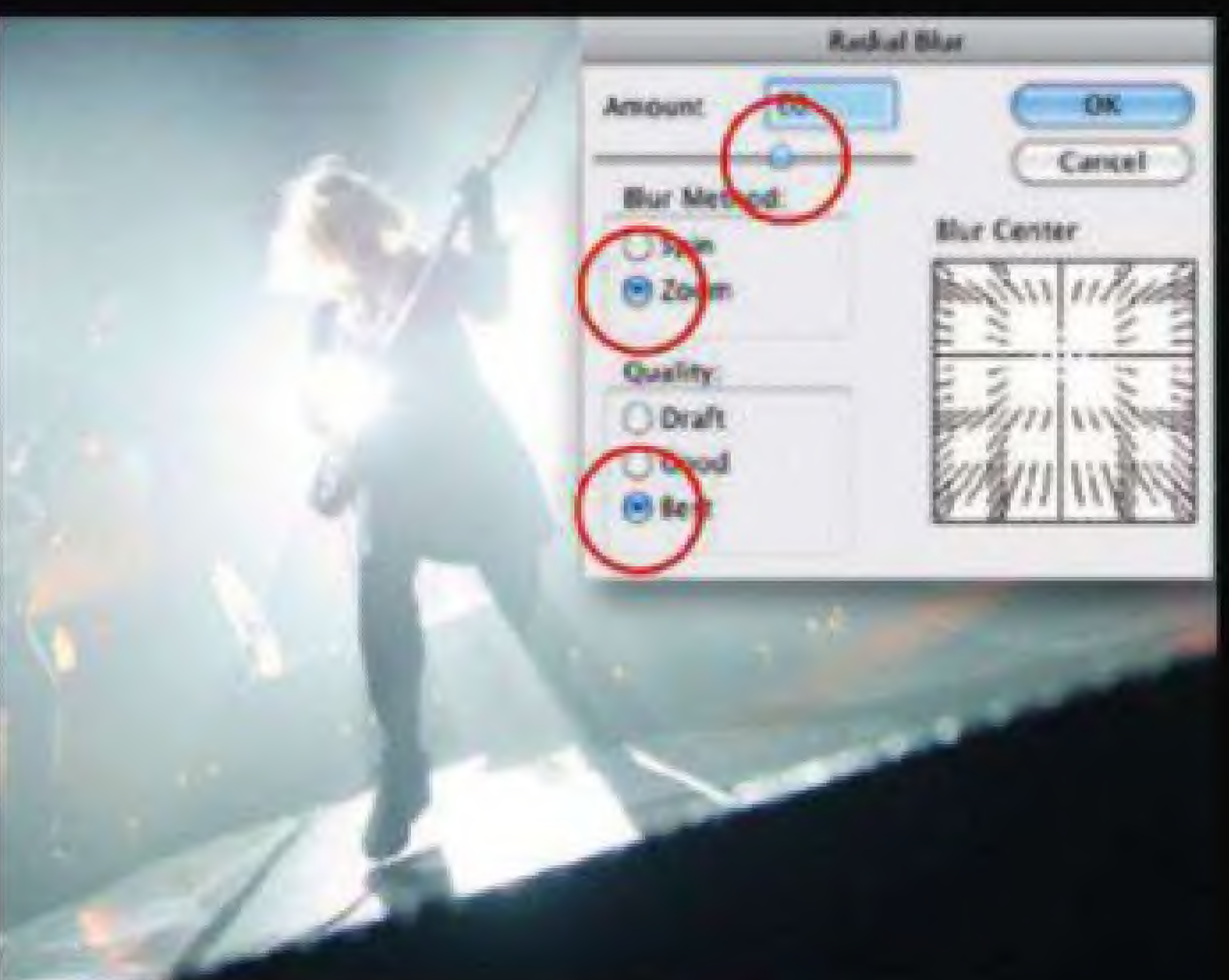
SYSTEM REQUIREMENTS Windows or Mac



1 Pick an image that fulfils the requirements for a zoom burst, ideally with the subject not filling the composition. I've chosen a shot of a singer/guitarist on stage. Open the image into Photoshop and bring up the Levels palette (Image>Adjustments>Levels) and increase the contrast by moving both the midtone and black sliders slightly to the right to deepen the shadow areas.



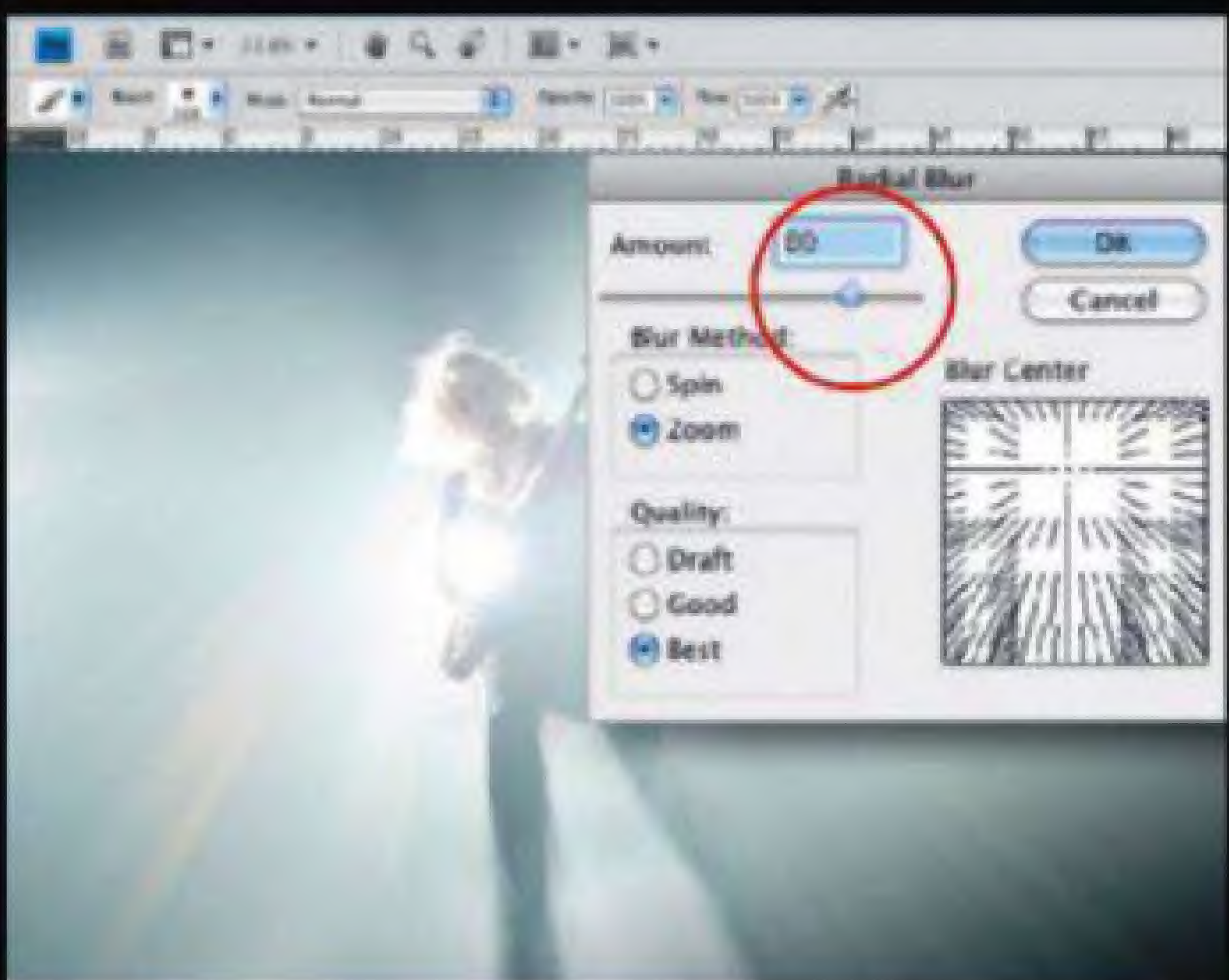
2 Make a copy of the background layer by selecting Layer>Duplicate Layer in the menu bar. With the new layer selected, add a Radial Blur to the image by going to Filter>Blur>Radial Blur.



3 The Radial Blur palette offers four main settings. Blur Method should be set to Zoom, and Amount to around 60. The Quality options will affect the final look of the zoom burst, but also the processing power required to add the filter. Selecting Best will mean waiting a while for the effect to process, but it is the most effective. The Blur Center can be adjusted if your subject isn't in the middle of the frame, as the zoom needs to be centred on the subject.



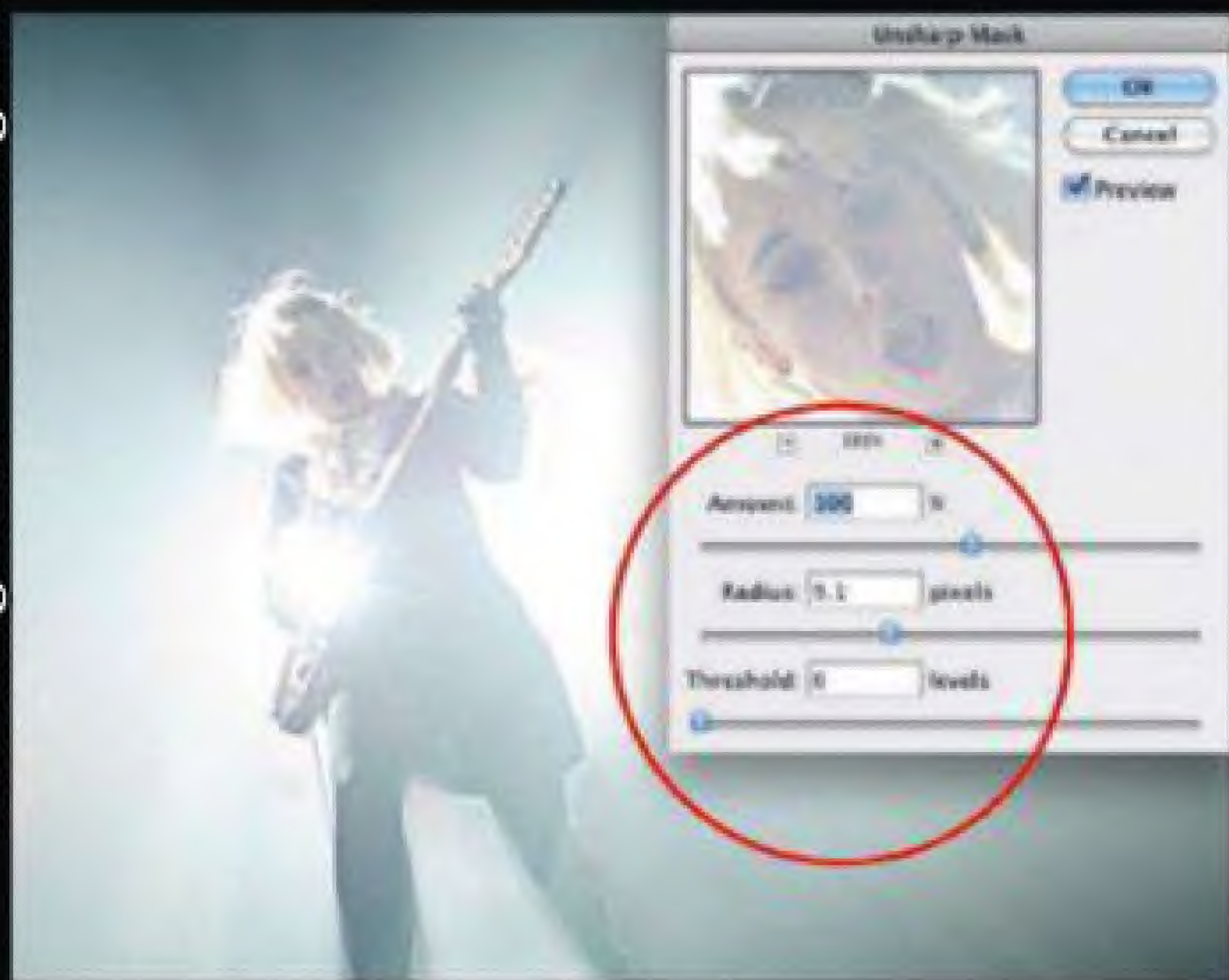
4 Your image will now appear completely blurred, so you need to 'unblur' the main subject. Add a layer mask by clicking Layer>Layer Mask>Reveal All, then select the Brush tool with a large soft-edged brush and set the colour to black. Now start painting over the subject area to reveal the original version underneath. Change the brush colour to white and repaint over an area if you go too far. The aim is to reveal the main details of the subject but not the background.



5 Once you are happy with the level of detail you have revealed, duplicate the top layer (Layer>Duplicate Layer) and add the Radial Blur filter again (Filter>Blur>Radial Blur). This time, increase the Amount to around 80. Open up the Levels palette and increase the contrast further on this layer.



6 In the Layers palette, the new layer will have also duplicated your Layer mask (the box to the right of the layer thumbnail). Click on the mask thumbnail and use a large, soft black brush to expand the mask considerably, so that the most pronounced blur is around the extremes of the image.



7 From the Layers palette, select the original background layer and apply some sharpening (Filter>Sharpen>Unsharp Mask). Drag the preview window to display a view of your main subject and adjust the sliders as required (Amount 100, Radius 9 and Threshold 0 works for this image).



8 For any adjustments you can click back on to each of the masks and add/subtract the blurring with using the Brush tool set to white/black. When you're happy with the result, flatten the image (Layer>Flatten Image) and then use the Crop tool to hone in on your subject if needed.



ALTERNATIVE USES
The same technique can also be applied to create panning effects. To do so, replace the Radial Blur in step 2 with the Motion Blur filter. Ensure the angle of motion is the same as in your shot, then build up the layers as before.

In the thick of it

Re-enactment enthusiast **Robert Falconer** shares his advice on how to capture dramatic battle scenes without the cumbersome technology of a time machine

IN A SUN-DRENCHED field in England, two opposing armies appear wielding flags and guns. Cannons are rolled into position and the tension mounts. The opposing camps exchange nervous stares and shouts of defiance. The order is given and the two armies open fire.

It sounds like something from the annals of Britain's colourful and war-torn history, yet these are the kinds of spectacles that I've spent the past year capturing through the lens of my Canon A-1 35mm SLR. But I'm not a time traveller and I don't own a Tardis. In fact, I've spent my time attending as many historical re-enactments across Britain as I can fit into my schedule.

Historical re-enactments are an educational activity in which costumed participants recreate moments from history. These can range from the American Civil War to a recreation of the Roman Legion. Bringing our past to life around the country is an unlikely band of men and women who, by day, are accountants, nurses and engineers, but in their spare time occupy the roles of soldiers, field-medics and generals. There are very few corners of Britain that don't have historical re-enactments – if you look around you can find examples of living history camps, jousting tournaments and full-scale battles.

Re-enactments can make for some thrilling images, from the thunderous action of cannons and guns to the shining clash of swords. The atmosphere is electric and the chaos can be overwhelming. If you can get your images just right, you can walk away with photographs that bring the past to life.

PLAN YOUR SHOTS

When I plan to photograph a battle, I try to find out as much as I can about the event in advance. Obviously, it's important to know what time the action will start and where it will take place. A battle scene can be fast moving and confusing, which means it can be easy to miss interesting photographic opportunities. Yet while these events may appear chaotic, they are actually highly structured and organised events. Ask one of the re-enactors or organisers for information – they'll be able to tell you the positions of cannons, defences and which areas are going to be subject to explosive charges.

Surveying the area before the event will also allow you to plan exactly where to shoot from to get the best angles. One of the things that can ruin an otherwise perfectly good image is an anachronistic detail. In the areas where you're shooting, there's always a chance that there will be things going on in the background that could spoil your shot. The most common offenders are pylons, cars and houses. While these details can be removed later in image-editing software, if you can discipline yourself to shoot in such a way that these details are absent from the frame to begin with, then you'll save yourself a lot of time.

Another issue that re-enactment photographers have to deal with is the crowd of spectators. A large crowd normally views the action in tiers, with the front row sitting on the ground, the people behind on chairs and then the people behind them standing. Being at the front of the crowd



will make it difficult for you to move from your position, and you will be unable to stand up as you will block the view of everyone behind you. If you want to draw the viewer in to create a level of intimacy and, ultimately, believability, you will need to shoot parallel to the action. This means that the shot will be on the same level as the eye level of subjects within the photograph.

The best position from which to achieve these shots is actually from behind or within the standing tiers of the crowd. You'll then have the freedom to move around and follow the action. I usually take a large metal camera case with me, which I use to stand on and shoot over the heads of the crowds. The temptation here is to think that it would be better to take a small stepladder, but it's unlikely you would be allowed to take this onto the grounds for safety reasons.

'Fire', 2011. Taking the photograph at just the right moment can produce dramatic images of gunfire



'Framed by Pikes', 2011. Using a telephoto lens can bring details more into the foreground

EQUIPMENT

While I have never come across any official signs forbidding the use of tripods at these events, I tend to shoot handheld. As there are a lot of people walking around, a tripod could become a trip hazard, particularly if you're shooting from within a crowd. With a lot of shots you're likely to be using fast shutter speeds so there shouldn't be much need for a tripod anyway.

There are many choices to make with regard to the type of lens to use when photographing these scenes. I generally find that if I'm looking to get some close-up images of people or objects such as cannons or tents, the most useful lens is a 24-70mm optic. However, as battlefields tend to be large areas that are out of bounds to the public, a longer focal length of around 400mm or 500mm will be

necessary. My lens of choice for most subjects tends to be 70-210mm, which can cover a broad area ranging from close-up views to a general shot of the action. I would avoid using a wideangle lens as the wider coverage is likely to include such things as crowds, barriers and other distracting elements. If you use a telephoto lens, you can keep your composition and coverage tight and controlled.

WEATHER

It is worth finding out beforehand what kind of weather you are likely to face when shooting, but don't be put off if the weather for the day is looking a little bleak – these kinds of conditions can add an interesting dynamic to your images. Dark overcast skies can suggest a feeling of foreboding and danger, for example. Also, bright sunshine

isn't necessarily the best condition to shoot in, as it can create distracting highlights in the environment, particularly on white tents and suits of armour. This is a problem easily dealt with, though – try bracketing your images so you have a choice of exposures in post-production. Alternatively, you can frame your shot in such a way that it excludes the distracting details, or you could simply move position. Bright days do offer some real benefits, though. You could try shooting into the sun to turn your subjects into silhouettes, or use it to backlight the smoke, which will give your pictures a theatrical quality.

CAMERA SETTINGS

When shooting at a re-enactment, a particularly dramatic technique to consider is capturing the gunfire.





Usually, an army or regiment will stand in rows to face their enemy. If you can position yourself at the end of the front row of a regiment, you can take a shot looking down the line to show the guns receding into the distance.

You will need to decide which aperture to use here. A large aperture, such as $f/5.6$, will gradually push each gun out of focus as your eye moves down the row. It will also enable you to use a faster shutter speed, which you'll need to capture the gunfire successfully. I find a shutter speed of $1/125\text{sec}$ works well. If you time your shot exactly right, you should be able to capture the flames exploding out of the barrel (see picture on page 22).

If you find yourself photographing a period that includes riders on horses, it should be possible to track the horses with your camera to create a panning effect. This will give the image a sense of speed and urgency. If you do this correctly, the background will become blurred while the galloping horse and rider remain in focus.

Different shutter speeds will give different results, with slower shutter speeds creating more movement in the background. The arms and legs of the main subject will also become blurred. Alternatively, a shutter speed of around $1/500\text{sec}$ will make everything moving within the frame pin-sharp. I like a little bit of blur because of the sense of chaos and drama it creates. With a

Above: 'Pike Men', 2011. Looking for order in the chaos of war

Below: 'Confederate', 2011. Zoom in close to create intimate portraits



little practice you will be able to fire off several shots during your pan, and hopefully you'll then find there is at least one image that really stands out for you. If your camera has an AF servo function, it is be a good idea to use it. Manually focusing the camera is risky with such a high-speed and unpredictable subject.

PORTRAITS

As well as the battlefield there can be some interesting shots available of the various period encampments. There's the opportunity to photograph the re-enactors doing such daily tasks as building a fire, cooking or just resting. Many of the people you will encounter are very friendly and approachable, and some of them are incredibly interesting characters. You'll find that many will have distinguished beards, uniforms or added features like scars or war wounds. It will often be too dangerous to venture onto the battlefield for these images, so it's better to zoom in on these characters using a telephoto lens to create some nice portraits (see picture left). Use a shallow depth of field to throw the background out of focus; it will make your subject more three-dimensional.

Creating realistic portraits isn't too difficult if you keep your framing tight on your subject and free from distractions. Just be sure not to include any modern elements like mobile phones or wristwatches in your frame. Re-enactors

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ALL PICTURES © ROBERT FALCONER

TOP TIPS

THERE are numerous events taking place throughout the country, so there should be no end of opportunities to capture some excellent historical images

- Don't just focus on the battles: a great deal of effort has gone into depicting domestic ways of life, so try to capture the details of the cooking, camps and uniforms
- Research the area where the event is taking place: ask the organisers and participants where the most interesting action is likely to occur
- Avoid anachronisms: details such as pylons and aeroplanes will break the spell of your picture
- Position yourself behind or within the crowd to get the best shots. This will give you far more freedom to move and focus on the action
- Different kinds of weather can help to generate different moods within your images so use the conditions to your advantage
- Photographing smoke and gunfire can produce some dramatic and breathtaking images
- Experiment with shutter speeds to create exciting action images. This is particularly effective when tracking horses
- Keep the composition tight. This reduces the chance of accidentally including distracting or anachronistic details within your frame and gives your images a more intimate feel



Above: 'Back Light', 2011. Backlit smoke can add a theatrical element to re-enactment images

Left: 'Rally Cry', 2010. Re-enactors take great care to represent the uniforms and equipment of the period accurately

go to great lengths with their costumes and this will often be enough to create the illusion of period portraits.

EVENTS TO LOOK OUT FOR

The English Civil War is a very popular period to re-enact as it was one of Britain's most turbulent periods of history. There are two societies that remember this time: the English Civil War Society (<http://english-civil-war-society.org.uk>) and the Sealed Knot Society (www.thesealedknot.org.uk). Both companies tour around the country and organise educational displays for schools, so visit their websites to find out when and where they are appearing next. Another society worthy of note is the American Civil War Society (www.acws.co.uk), which also has events running throughout the year.

Multi-period events can give the

photographer much more scope.

One minute you can be photographing a knight in shining armour and the next a Napoleonic soldier or a Second World War tank.

One company that puts on multi-period events is English Heritage (www.english-heritage.org.uk), which produces an event called the Festival of History. It is one of the biggest events of this kind, run over a weekend at Kelmarsh Hall in Northamptonshire. There are a number of arenas across the site, which means there are plenty of photographic opportunities. This year's Festival of History takes place over the weekend of 16-17 July. I would highly recommend that any photographer put it at the top of their photographic to-do list for the year ahead. There's nothing more exciting than being able to capture your own piece of history. **AP**

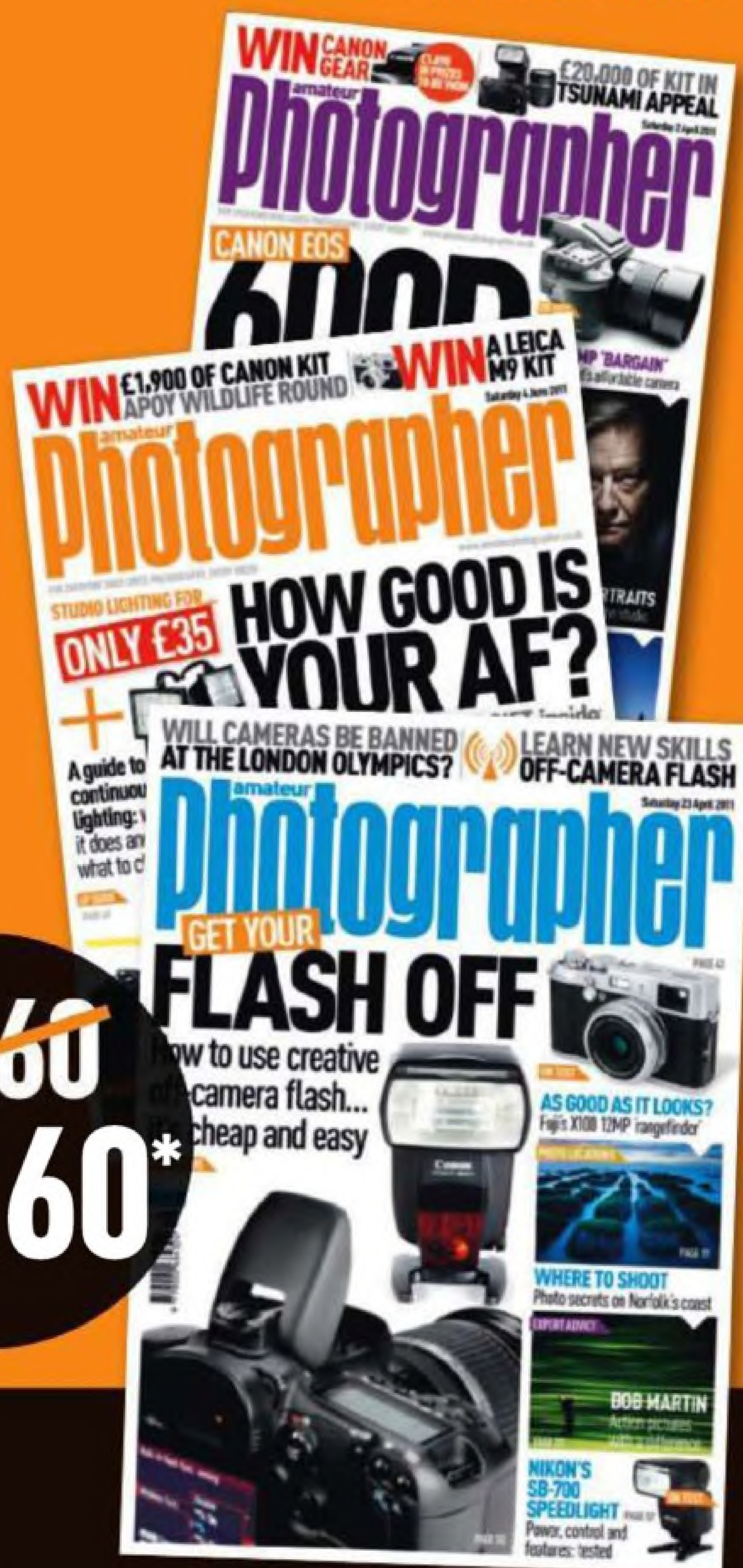
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£25,000 IN PRIZES TO BE WON

Your chance to enter the UK's most prestigious competition for amateur photographers

We've reached the halfway mark in this year's Amateur Photographer of the Year competition, and if you haven't entered yet, what are you waiting for? There's still time to send your entry to us to be in with a chance of being crowned Amateur Photographer of the Year 2011 and winning £5,000-worth of Canon camera equipment as the overall prize.

The theme for round six is People at home. For this round, portraiture is the name of the game. However, we're not just looking for portraits of family members taken at home, although this could be a subject area worth exploring. This month's theme encompasses environmental portraits – people you might not necessarily know, but who live in interesting places, such as a neighbour who lives in a converted windmill, a vet whose home is full of animals or an avid model-train collector.

We are looking for original images that are well conceived, technically excellent and explore the subject in a creative way. The winner of round six will receive a Canon EOS 600D with an EF-S 18-135mm f/3.5-5.6 IS lens, a PIXMA MG8150 all-in-one printer and three packs of A4 paper, worth a total of £1,307.97. The Canon EOS 600D and EF-S 18-135mm f/3.5-5.6 IS lens is an ideal camera

and lens combination for photographing people. The closing date for round 6 is 29 July 2011. The top three winners from this round will each receive a fantastic Canon camera and the top 30 highest scoring images will be published in AP 27 August. The scores from the top 50

images will be published on our website.

Information explaining how to enter can be found on our website (see the link at the bottom of this page). Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please also include a sentence explaining where and how you took your image, plus the camera and lens you used. Most importantly, don't forget to include a telephone number and your postal address so we can contact you if you win.

Round six
**PEOPLE
AT HOME**



How to enter via email For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy11

Canon

Round six

PEOPLE AT HOME

APOY 2011

This month's People at home theme offers plenty of scope to stretch your imagination. You could include individual or group portraits of members of your family, candid or posed, but you could also include people outside your immediate family – neighbours, friends or characters in your area – who may live in an interesting

environment. You could photograph a farmer at home on the farm or an elderly neighbour in a care home, for example. Don't just think about producing a full-length portrait – try photographing a person's hands as they are knitting, for example, or an area of their face as they stare out of the window. Detail shots can be highly effective, so try to be imaginative when deciding your composition. Alternatively, you may want to use a wideangle lens to show the person in their surroundings. As ever when photographing people, be sensitive to their feelings. If you can build a relationship with the person you are photographing, this may help you to achieve more intimate portraits. There are huge opportunities within this theme, and points will be awarded for creativity, technical ability and interpretation.

PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

WHY NOT TRY...

Here are some tips and suggestions to help you get started



Group or individual portraits?

Another point to consider when choosing your subject is whether you want to photograph one person or multiple people. When photographing a group, you'll need to think about how you position the people in the frame so they are well balanced. What mood are you hoping to create and how can you best achieve this? Communication with your subject or subjects is vital – take time to make them feel at ease. You'll notice the difference in your images if you do.



Framing your shot

It goes without saying that in portrait photography, as much as in any other photographic genre, the way you frame your shot affects the look and feel of your final image. For this reason alone it is worth spending time deciding how to compose for impact. Do you want to include the whole person in the frame or show just part of the figure? How much of the environment do you want to show? We're looking for well-considered portraits so take time to explore your subject from different angles and focal lengths.

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER



Lighting

An important decision will be how you light your portrait image. Do you want to use natural light or flash, LED, fluorescent or incandescent continuous lights? Will you be shooting during the day or at night? The lighting you choose will depend on what you want to achieve in your image. It will also affect your camera settings and the equipment you use. For example, shooting indoors where there is limited light may require a higher ISO setting or a longer shutter speed, in which case you'll need to use a tripod. You may also find a reflector or softbox useful. Whatever you decide, keep things simple!

**WORTH
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1st prize

The winner of round six will receive Canon's 18-million-pixel EOS 600D with an EF-S 18-135mm f/3.5-5.6 IS lens, plus a PIXMA MG8150 all-in-one inkjet printer and three packs of PP-201 A4 Photo Paper Plus Glossy, worth a total of £1,307.97. The EOS 600D offers full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions. The PIXMA MG8150 Wi-Fi all-in-one inkjet printer with 4800dpi CCD scanner is able to scan 35mm film and produces photolab-quality prints, while Canon's PP-201 is a high-quality heavyweight photo paper.

2nd prize

Our second-placed winner will receive Canon's IXUS 115 HS, a PIXMA MG6150 inkjet Wi-Fi all-in-one printer and two packs of PP-201 A4 Photo Paper Plus Glossy worth a total of £397.98. With an HS system that is great for low-light shots, plus Smart Auto and full HD movies, the stylish, metal-bodied IXUS 115 HS is a fantastic digital compact camera. Meanwhile, the PIXMA MG6150 has an Intelligent Touch System that can create photolab-quality prints.

**WORTH
£397.98**
RRP

3rd prize

Our third-placed winner will receive Canon's PowerShot A3200 IS and PIXMA MG5250 inkjet Wi-Fi all-in-one printer plus one pack of PP-201 A4 Photo Paper Plus Glossy. The 14.1MP PowerShot A3200 IS has a 5x zoom lens plus optical Image Stabilizer, while the PIXMA MG5250 has five single inks and a 9600dpi print resolution.

**WORTH
£287.99**
RRP

APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
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CLOSING DATE 29 JULY 2011

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Exposure (if known)

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Spotlight

Landscape Photographer of the Year

The search for the next Take a View Landscape Photographer of the Year is now on. The competition, founded by Charlie Waite, is in its fifth year and has been supported by AP since its inception. The 2011 Awards are being held in association with Network Rail, and there will be a special award for the best picture of the British rail network. Last year's Network Rail award attracted images that highlighted the importance of railways to us all. We are publishing the ten images here that were shortlisted by the judges in this category.

This year's prize for the winner of the Network Rail 'Lines in the Landscape' award is a unique opportunity to visit the Severn Rail Tunnel's Sudbrook Pumping Station. All the best entries from this year's event will be exhibited at the National Theatre in London from 5 December. The closing date for entries is 15 July 2011 and information about categories, prizes and entry details can be found at www.take-a-view.co.uk.

John Erwin

Snow-capped roofs, Durham

1 'I've visited Durham many times,' says John. 'On this occasion the trees and rooftops provided a white canvas, giving more prominence to the majestic piece of engineering'

Canon EOS 5D, 24-105mm, 1/8sec at f/4, ISO 1600

Dan Santillo

Saltash bridges, Devon/Cornwall

2 'This is one of the most relaxed photo shoots I've done,' says Dan. 'I set up the camera, sat in the sun with a beer in one hand and cable release in the other, and waited for the train'

Canon EOS 20D, 38mm, 1/13sec at f/13, ISO 100

Taliesin Coombes

Sunlight on Shap summit, Cumbria

3 'I was waiting for a northbound steam special, in late December, when this dramatic lighting appeared,' says Taliesin. 'Luckily, at the same time, a southbound Pendolino tilting electric train passed en route to London'

Nikon D300, 18-200mm



3



3

**Ben Mifflin**

Ouse Valley Viaduct, Balcombe,
West Sussex

1 'I spent an afternoon and evening walking around the area and this was taken from the banks of the River Ouse as the sun was setting, giving the long shadows across the grass in the foreground,' says Ben
Canon EOS 10D, 28-70mm, 1/125sec at f/8, ISO 200

Noel McAllister

Ribblehead Viaduct, North Yorkshire

2 'We came over a rise on the road from Hawes to Ingleton and were faced with this amazing sunset,' says Noel. 'I quickly parked the car, grabbed my camera gear and ran to a suitable vantage point'
Canon EOS 5D Mark II, 24-105mm, 1/30sec at f/4.5, ISO 800

Henry Law

Balcombe Viaduct, West Sussex

3 'I realised that the best time to take a picture of Balcombe Viaduct was around 4.30pm,' says Henry. 'I waited for a clear day and then went for it'
Nikon F3, 35-105mm, Fujicolor 400, ISO 400

Chris Howe

Grindleford Station, Derbyshire

4 The overall winner was Chris Howe for this image of Grindleford Station in Derbyshire. Chris recently took up his prize of a unique walking tour along the Forth Bridge looking down on the trains running far below
Canon EOS-1Ds Mark II, 24-70mm, 6secs at f/14, ISO 200

4



1



2



Colin Grace

Albert Bridge, Plymouth, Devon

1 'Research plays a big role in landscape photography,' says Colin. 'Knowing when the sun comes up and goes down is essential, and what the weather will be like helps as well'

Nikon D200, 16-85mm, 30secs at f/16, ISO 100

Javier Terner

Waverley Station, Edinburgh

2 'This photograph was taken from Waterloo Place at the top of Waverley station,' says Javier. 'It is one of my favourite views of Edinburgh, where the scenery acquires a more industrial look'

Mamiya 7, 80mm, 35mm film inserted into 120 holder

3



Andrew Whitaker

Quayside, Tyne and Wear

3 'Zooming in so that the bridges took up the whole frame, I waited for the right light and for the water to become calm so I could capture the reflection I needed,' says Andrew

Canon EOS 5D Mark II, 300mm, 5secs at f/22, ISO 100

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Michael Kenna (1953-present)

Michael Kenna's distinctive personal vision has made him one of the world's top landscape photographers, writes **David Clark**

MICHAEL Kenna is one of the most successful and influential landscape photographers working today. His prolific 35-year career has seen him travel widely and produce around 20 books, while his images are equally at home on gallery walls or in high-profile advertising campaigns.

Kenna's success hasn't resulted from adapting his style and techniques to suit the market; it has come about from doing things his own way. In an age when digital technology has made photography faster and easier, he prefers a slow and methodical approach. His landscape photographs, all shot on black & white film with exposures sometimes several hours long, are processed and printed in a wet darkroom.

Photography is also, for Kenna, about being solitary and far removed from the distractions of modern life. 'The world is pretty chaotic, seemingly always speeding up and getting louder and more visually dense,' he said in a 2009 interview.

'I am interested in finding and/or creating calm shelters from the storm, places where quiet solitude is encouraged and inner contemplation is possible. I think

Right: Ratcliffe Power Station, Study 19, Nottinghamshire, 1984

Below: Portrait of Michael Kenna, taken in Biei, Hokkaido, Japan, 2009



© MARK SILVA

we could all use a break from time to time.'

Kenna describes his connection with the landscape in almost spiritual terms and aims for a 'meditative' and 'Zen-like' state of mind when photographing. His interest in spirituality goes back to his childhood in the industrial Lancashire town of Widnes, when he formed an early ambition to become a Catholic priest.

At the age of ten he began training at a Roman Catholic seminary, but in his mid-

teens he realised that his real passion lay in creating works of art. He went on to study at Banbury School of Art in Oxfordshire, where he took his first photographs and developed a strong interest in the medium.

This was followed by a three-year photography degree at the London College of Printing, which was mainly focused on commercial photography. After graduating in 1976, he was employed as an assistant to advertising photographer Anthony Blake

and worked on his personal landscape photographs in his spare time. Following a move to San Francisco in 1977, Kenna further developed his ideas while working as a printer for American photographer Ruth Bernhard.

Bernhard had a great influence on his work. In particular, she instilled in him the idea that a negative is merely the starting point for a print and something that can be manipulated



© MICHAEL KENNA



© MICHAEL KENNA

‘I’m very content with what I do. It’s not as if I have any angst about what I’m going to do next’

or even transformed to achieve a desired effect. ‘She refused to believe that something was not possible,’ he has said. ‘You could have a background that was white and she would want it black.’

Inspired by her example, Kenna began to work on the principle that photography was about creating a personal vision of the world rather than simply recording it. ‘I prefer the power of suggestion over description,’ he said in a 2003 interview for *Lens Work* magazine. ‘I think one of photography’s strongest elements is its ability to record a part of the world, but also to integrate with the individual photographer’s aesthetic sense.’

‘The combined result is an interpretation – and the interpretation, I think, is what is interesting – when the subject goes through the filter of an individual human mind and emerges in a changed state, not the duplication or the recording of something.’

He printed for Bernhard for eight years and during that time built up an impressive portfolio of his own work, shot particularly in the USA and UK. Afterwards, as he became established as a fine-art photographer in his own right, he began travelling to more remote locations for his images. In particular, he developed a love of the Japanese landscape.

Kenna is best known for his sparse, minimalist scenes, defined by a small number of elements, such as a line of fence-posts or a group of trees in a snowy landscape, or a jetty stretching out into a placid lake. He has described these scenes as ‘visual haiku poems.’

Throughout his career he has also found beauty in cityscapes and industrial landscapes, such as his ethereal studies of cooling towers at Ratcliffe Power Station in Nottinghamshire (see pages 36–37). He often uses long exposures to capture ‘what is impossible for the human eye to see – cumulative time.’

He has mainly used a Hasselblad for his work since the mid-1980s and from the resulting 2¼in square negatives he makes prints no larger than around 8x8in. He prefers black & white because, he has said, ‘it is immediately more mysterious... I think it is quieter and more calm than colour. I like to print all my own work and I can interpret black & white very subjectively in the darkroom.’

Kenna, now in his late 50s, still travels widely and in the past couple of years has photographed in countries as diverse as Korea, France, China, Egypt and Brazil. He is away from his home in Seattle, Washington, for around three or four months a year and has at least a dozen solo exhibitions of his work at galleries around the world annually.

‘I’m very content with what I do,’ he said in a 2007 interview with *Artworks* magazine. ‘It’s not as if I have any angst about what I’m going to do next. I love my wife, I love my daughter, I love travelling, I love photographing, I love my life and I don’t have any burning ambitions to be on the cutting edge of anything.’ **AP**

Tree portrait, Study 5, Wakoto, Hokkaido, Japan, 2005

Biography

1953

Born into an Irish Catholic family in Widnes, Lancashire. He is the youngest of six children

1964

Begins studying to become a Catholic priest at St Joseph’s College, Upholland, Lancashire, a Roman Catholic seminary

1972

Ends his religious training and begins studying at Banbury School of Art, Oxfordshire

1973

Starts a three-year degree in photography at the London College of Printing

1976

Works briefly for the John Hillelson photo agency before working as a printer for advertising photographer Anthony Blake

1977

Moves to San Francisco and works as a printer to fine-art photographer Ruth Bernhard. He continues working with her for eight years

1981

Receives the Imogen Cunningham Award in San Francisco, California

1987

Visits Japan for the first time and often returns to photograph different parts of the country

2000

France’s Ministry of Culture makes him a Chevalier in the Order of Arts and Letters

2007

Moves to Seattle, Washington, where he currently lives

BOOKS AND WEBSITES

Books: Kenna books currently in print include *Images of the Seventh Day 1974–2009* (2011), *Zebrato* (2008) and *A Twenty Year Retrospective* (2003). Many of his other books are available new or second-hand on www.amazon.co.uk.

Websites: Kenna’s official website is www.michaelkenna.net. It features a wide range of his landscape and commercial images, plus magazine and radio interviews. It also includes links to two interesting videos about Kenna at work, ‘Half-Light’ and ‘Hokkaido’.

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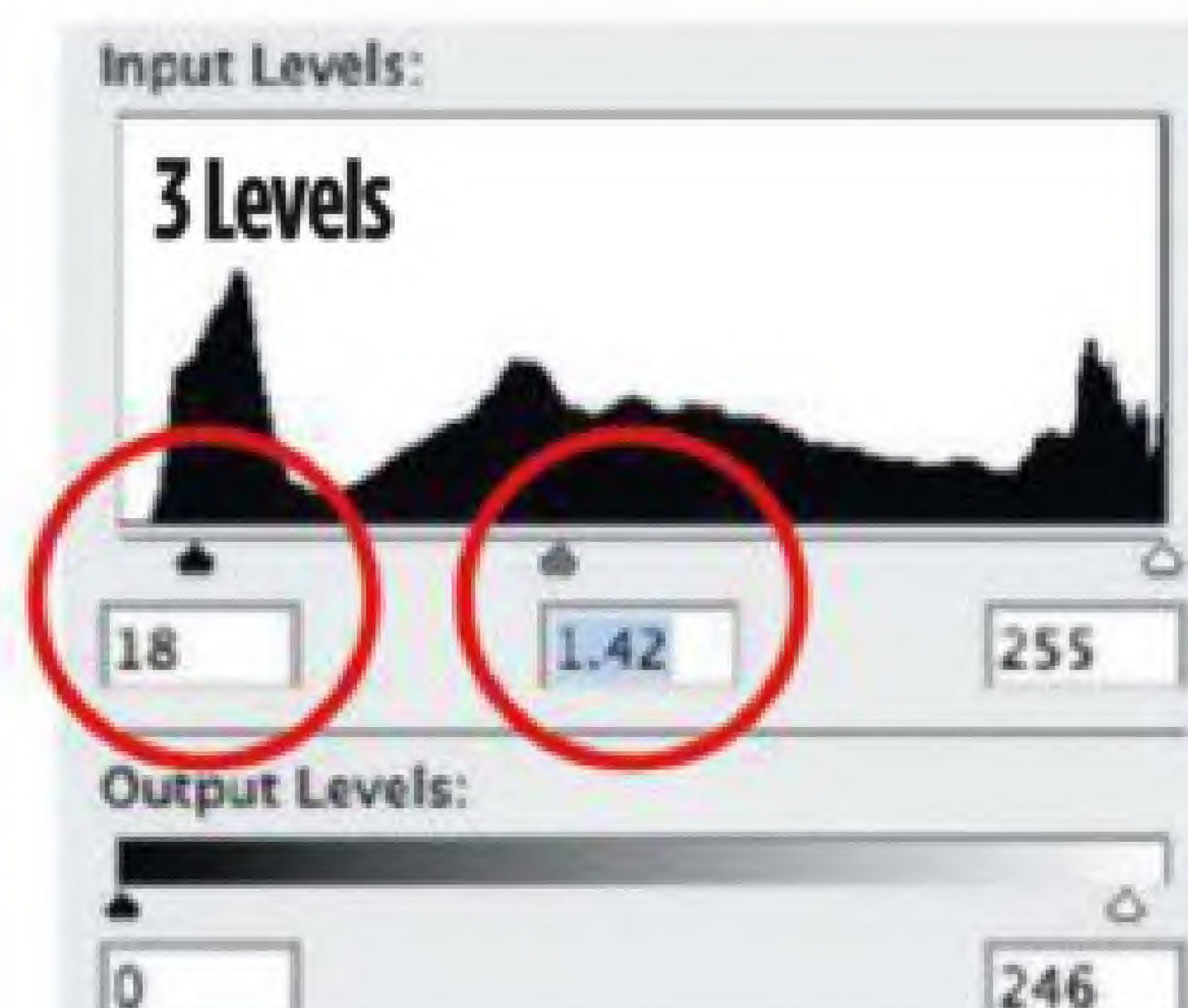
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AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Bee with cream tea

Nitin Gandhi
Nikon D90, 18-105mm,
1/4000sec at f/5.6, ISO 2000

NITIN has sent me some landscape and big-game shots – as well this one of a wasp (labelled as a bee) eating some jam! While the other pictures are very nice, it was the cream-tea terrorist that caught my eye, as it is a picture with a story to tell. It is visually interesting, too, with that warm afternoon backlighting and shape of the jam boat. There's also a sense of movement that gives a feeling of being at sea – as though the wasp is an overboard sailor climbing back over the gunnels in heavy weather.

There is more space around the subject than we need, so I've made a radical crop that places the subject on an intersection of thirds, which also makes our eyes travel in the same direction as the boat. It also makes the wasp much larger in the frame. There is a lot of distracting white in the frame, though, from overexposed areas. You can see there is information missing from the lost-highlights screen grab (image 2). The wasp is a touch dark and there are no proper blacks to give weight to the image. Using Levels, I've drawn in the shadows to create lots of black, but also opened the midtones by dragging the middle slider to the left. The output slider, below the main sliders, has been drawn in at the highlight end to add tone to the white patches.

To add a little more contrast to the darker



areas I've created a curve that sees all its action in the lower left-hand quarter. I've deepened the shadows, but pulled them up before the midtones could be affected. The control point further up the line prevents the highlights getting any brighter.

The next step was to enhance that warm afternoon feeling by adding a colour layer of orange faded to 10% opacity. To intensify

the contrast a little more I've overlaid a b&w version of the image, which was then faded to 81%, but as this made the wasp's abdomen too dark I erased the area of the black & white layer over its body as shown.

The work I've done is just an exposure and contrast adjustment, a warm-up and a crop. Nitin saw it and knew it was worth taking, so he wins picture of the week. **AP**

WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit www.camlink.eu.com



How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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MONEY BACK!**



AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Vanguard Auctus Plus 323CT tripod legs £449.99

www.vanguardworld.co.uk

VANGUARD'S Auctus series of tripod legs is the company's first to feature 'large' legs. The Plus 323CT version is the top-of-the-range model and can carry a load of up to 18kg (39.6lb), yet weighs a relatively lightweight 3.55kg (7.8lb). This makes it ideal not only for studio work but also, when stored in the high-quality shoulder bag, on location – I found I could carry it out and about for at least an hour.

The leg tubing is made from Vanguard's sturdy six-layer carbon fibre, and offers versatile angles of 25°, 50° and 80°. Each leg section features markings for exact measurements, which is very practical. Twist-leg locks are quick to secure the leg sections and designed to keep out dirt and grit, which can often compromise the functionality of this type of lock. When looking through the viewfinder of the camera there are minor vibrations caused by the tripod being knocked, and these are intensified a little when the leg sections are fully extended. However, this is nothing unusual.

I like the fluid geared wheel, which offers quick and precise adjustments for the central column. Two locks ensure the column stays firmly in place. It can also be reversed for macro shots, although I found this process fiddly and time-consuming. There are three options for feet: metal spikes; rubber feet; and wider feet suitable for soft ground where the legs might otherwise sink.

Tim Coleman



Amateur Photographer
Strong, lightweight legs that are suitable for studio and location work



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Spinning tripod mount \$16 (Around £10)

www.myfunkycamera.com

THE SPINNING tripod mount is a simple device that turns any regular camera strap into a sling-type strap. Instead of threading your strap through the loops of the camera, there are loops positioned on the mount, which is then attached to the tripod bush. The result is that your camera rests comfortably by your side, ready for speedy use. Furthermore, because the strap is attached to the bottom of the camera, it does not get in the way of the controls and LCD screen. It is easy to attach and remove the mount, and it is tiny too.

Usefully, the mount has a 3/8in screw so it does not need to be removed before the camera can be attached on a tripod. Its nature, however, is to spin, so it does not work for steady tripod shots, but is useful for panning. The spinning action means that the strap does not become tangled as easily as other straps. The spinning tripod mount is a lower priced alternative to a sling strap, and is virtually as effective. **Tim Coleman**



Amateur Photographer
A good value alternative to a sling strap



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Casio Exilim Tryx EX-TR100

We test Casio's compact camera with innovative swivel frame design for photos at any angle and a 3in touchscreen.

AP 9 July

Sony Alpha 55 vs Canon EOS-1D Mark IV

How much do you really need to spend for a fast shooting rate? We compare a £500 camera against a £3,500 professional model.

AP 16 July

Sony Cyber-shot DSC-HX9

The latest advanced compact from Sony features a 16x zoom, manual controls, 3D shooting and a 16-million-pixel Exmor R sensor.

AP 23 July

Panasonic Lumix DMC-GF3

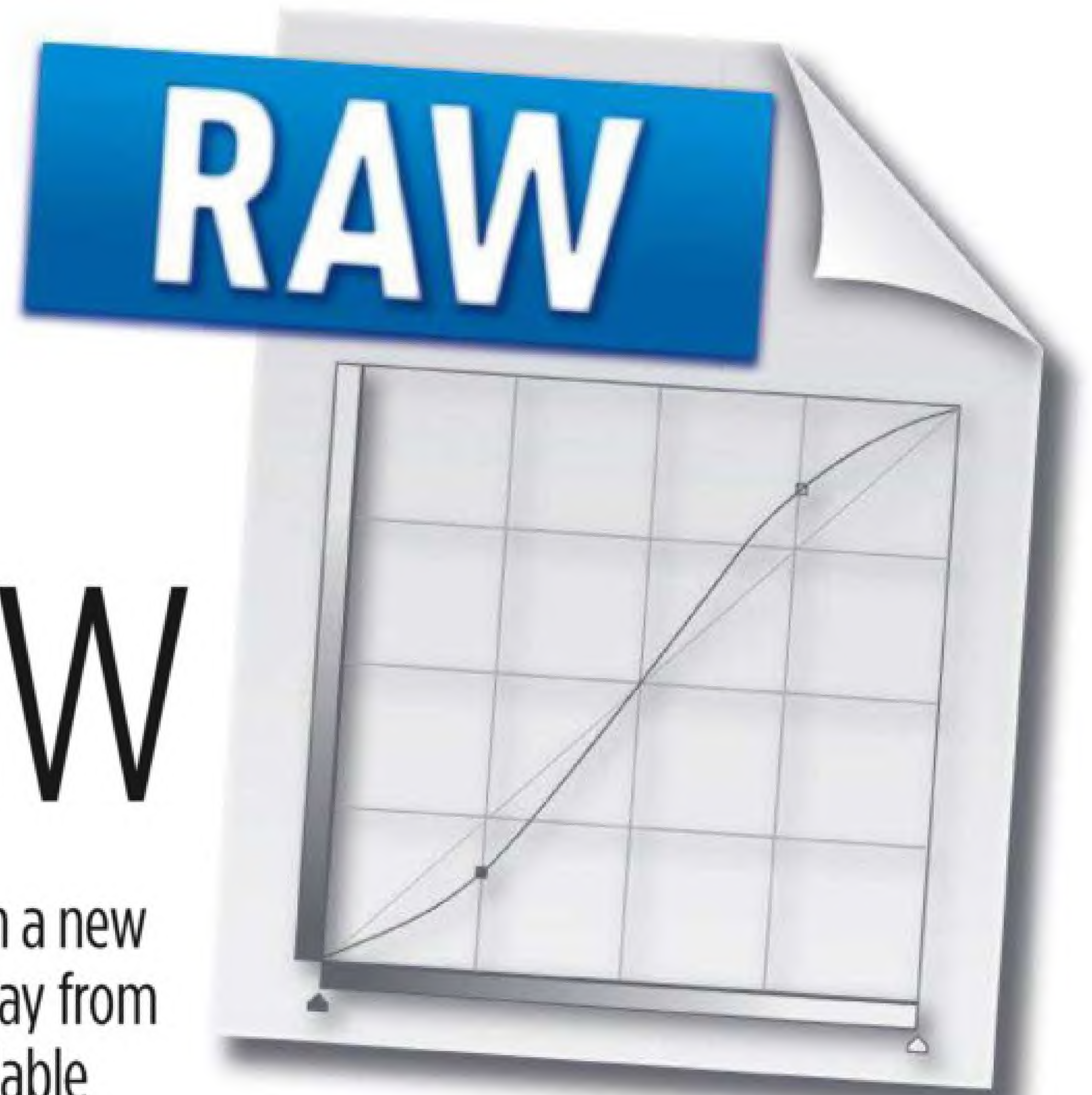
Panasonic's smallest and lightest G-series camera to date has a 12.1-million-pixel sensor and can capture full 1080i video.

AP 23 July

Nikon Coolpix P500

A bridge camera with 36x zoom lens, back-illuminated CMOS sensor and tilting LCD screen.

AP 30 July



AP guide to...

Shooting raw

What is raw and why should you use it? In this, the first in a new series, **Mat Gallagher** explains the benefits of moving away from JPEGs and reveals the best raw-conversion software available

RAW IS still a scary word to many photographers. Moving away from the simplicity of JPEGs and into the unknown and seemingly complex world of raw files may not seem worth the effort. Yet those who have made the decision to shoot in raw format barely look back, and with extensive support for raw files now available in most image-editing software, converting raw images is no more difficult than shooting JPEGs – and it offers a wealth of benefits.

The most convincing reason to start shooting raw has to be the potential for higher quality images. A raw file includes all the data collected by your camera's imaging sensor, while a JPEG is a compressed and processed version. As is clear from the resolution charts in AP's camera tests, the raw files consistently resolve more detail than JPEGs, which means crisper and more detailed shots.

A further advantage of working with this non-compressed file type is that it provides more information for you to work with when it comes to the editing or to adjusting a file. Changes made to exposure can be much greater, allowing you to rescue detail from shadow and highlight areas that would otherwise be missing, and so impossible to recover, in a JPEG.

The compressed JPEG file will have image sharpening and noise reduction applied to it as part of its processing, but a raw file will not have these applied when the file is first opened, and while most raw-conversion software will apply default settings for you, these can be adjusted to your needs. Applying these settings yourself allows greater control over your images, so you can increase the sharpness and reduce any image noise to your own personal preferences.

Any adjustments that are made in raw-conversion software do not change the actual raw file itself, but are instead held in a secondary file (.XMP) and are only properly applied when the raw file is processed into a JPEG or TIFF. This means that all adjustments can be undone to return the file to its original form without any detrimental

effect on the image. This is known as non-destructive editing.

WHAT IS RAW?

A raw file is often referred to as a digital negative, as it is the closest thing a digital camera has to a film negative that retains the entire original image captured by the camera. Encased within the raw file is not only the data from the sensor but also the metadata, including identification of the camera and sensor, which is needed to interpret the readings, and all the shooting settings. The file can sometimes include a low-resolution JPEG preview for quick viewing, although this is becoming less common.

TYPES OF RAW FILE

The raw format is unique not only to the manufacturer of your camera, but also often to the individual model, as each is coded slightly differently requiring the file to be read in a specific way – even between files that share the same extension. Because of this, the introduction of a new camera requires new software, or at least an update to existing software so it can recognise the raw file. Adobe has made an attempt to standardise raw formats in a similar way to JPEGs by introducing the DNG extension. Currently, though, only a few companies have adopted this format (Pentax, Ricoh and Hasselblad) with most choosing to continue with their own unique versions.

Depending on the sensor, the camera will output either a 12- or 14-bit raw file, which determines the levels of brightness that can be recorded. JPEG images are outputted as 8-bit files and, although you may finally end up converting your file down to 8-bit, editing it in its 12- or 14-bit state gives more flexibility and more tones to play with. Some cameras offer the choice of 12- or 14-bit capture and some even offer a compressed raw format, to save space on the card or decrease write times. The latest Canon models now feature S-Raw and M-Raw settings to provide full 14-bit raw files, but at smaller pixel counts, for those who

ANATOMY OF A TYPICAL RAW ADJUSTMENT PANEL

Histogram

Displays the tonal information for the image, arranged from pure black to pure white and often for each colour channel

White balance

Along with a series of presets, the white balance can be manually controlled after the image is taken

Exposure control

Allows selective control of parts of the tonal range and is able to pull back detail in shadow and highlights

Saturation

Along with vibrance, this allows global colour control to make the image appear punchier or more subdued

Tone curve

Provides a more traditional curves control along with levels sliders underneath to adjust the image tone





want the control but not the size.

While it is possible to see a difference between 12-bit raw files and the higher quality 14-bit versions, it is small compared to those differences between 12-bit files and JPEGs, and for most users 12-bit is more than satisfactory.

RAW-CONVERSION SOFTWARE

When you use a new camera you may find that your old conversion software won't open its raw files, even if it has supported previous raw formats. If your camera shoots in raw, the chances are it will come with software to convert its raw files back into JPEG or TIFF formats for use in other programs, or for printing. Some models even allow you to convert the raw file in-camera, but this is not ideal for fine-tuning the resulting images. The advantage of manufacturers' own packaged software is that it will have been designed specifically for use with your camera. It may also include specific controls for functions such as picture styles and colour modes that can be applied during processing, as on the camera.

Above: The differences between the raw and JPEG files taken with identical settings

One of the best examples we have found of free packaged raw software is Canon's Digital Photo Professional (DPP). This software is both easy to use and offers a lot of control over your images. Silkipix is an independent raw converter that comes packaged and customised with some cameras, such as Pentax and Fujifilm, while Nikon opts to sell its more advanced raw-conversion software (Capture NX2) separately to its cameras. Although raw files do offer improved quality, the resulting image can vary depending on which editing software you have used, with some more advanced converters allowing you to achieve even more impressive results.

When it comes to third-party software there is a vast array of choice, with most standard editing packages now including raw support within their software. Popular programs such as Corel PaintShop Photo Pro, Adobe Elements, Adobe Photoshop and Picasa all support raw files, although updates will be needed in some cases to support newer raw formats. When software updates become available for these new formats, they may be suitable only for the latest editions of the software. Therefore, people using older versions of these programs may not be able to update them to support the new raw formats.

However, when this happens it is not necessary to buy a whole new editing suite as there are many standalone raw converters available that will work, some

of which will offer even more advanced functionality and workflow. Others, such as Adobe's free DNG converter (downloadable from www.adobe.com/dng), converts all the latest raw formats into the universal DNG (Digital Negative) format, and is readable by most editing software.

ADVANTAGES OF SHOOTING RAW

1 'LOSSLESS' FILE TYPE

2 FULL DATA OUTPUT FROM SENSOR (MORE DETAIL)

3 NON-DESTRUCTIVE EDITING

4 GREATER WHITE BALANCE CONTROL

5 GREATER SHARPENING CONTROL

If your camera shoots in raw, the chances are it will come with software to convert its raw files back into JPEG or TIFF formats

Raw software

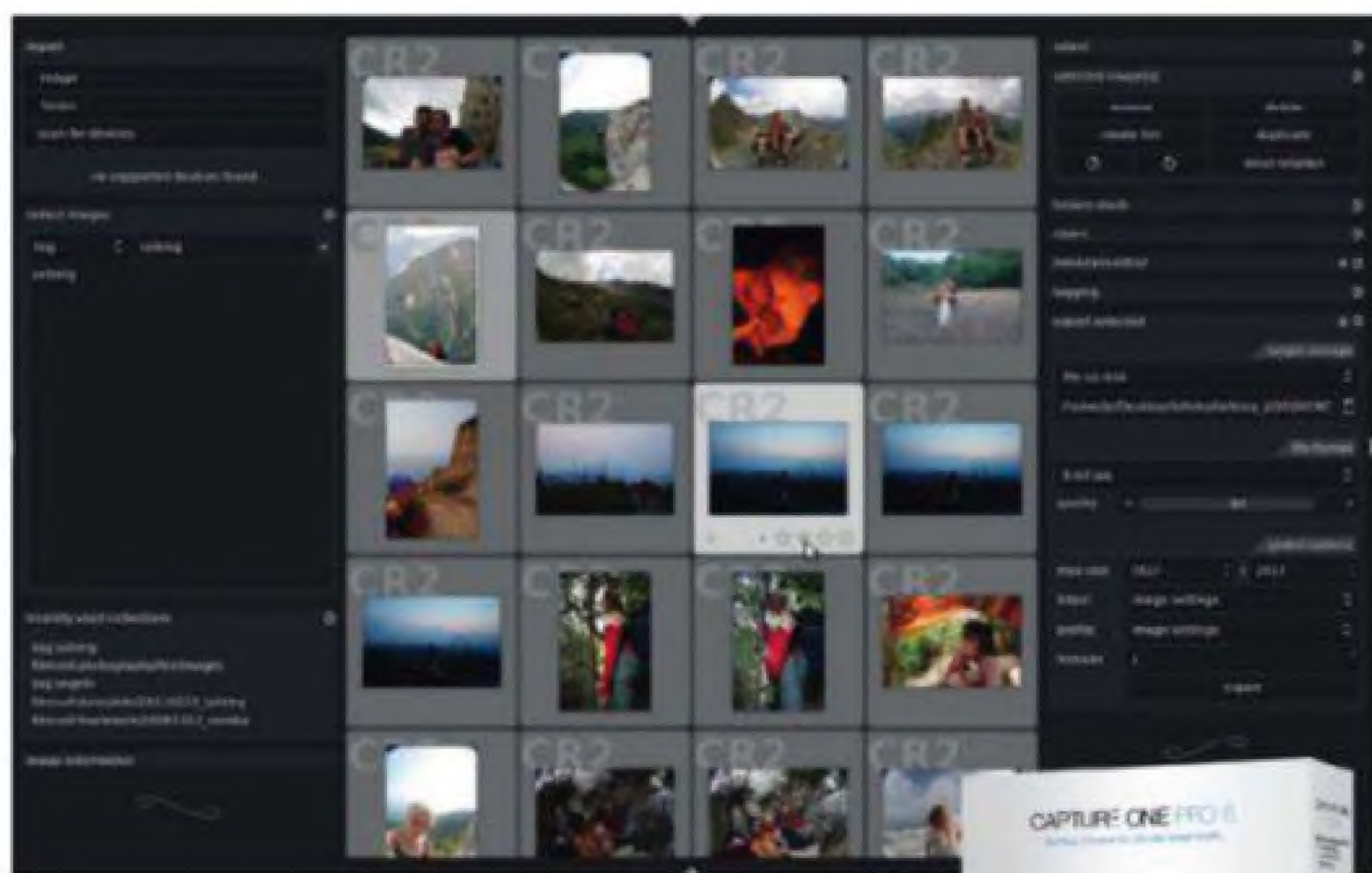
These are some of the most popular raw-conversion tools on the market, including free options



Free Raw software

<http://darktable.sourceforge.net> • <http://rawtherapee.com>
www.google.com/picasa • www.gimp.org

AS WITH image editing, there are plenty of companies that provide free raw-conversion programs that are downloadable from the internet. These range in style from basic-looking shareware creations to some that appear almost carbon copies of the more expensive programs. Darktable and RawTherapee are two of the more popular versions and, as they don't cost anything, they are worth taking a look at. There are also free editing programs such as Picasa and GIMP, which support raw files and allow you to use them as you would a JPEG.



Phase One Capture One Pro 6 €299 (around £260)

www.phaseone.com

CAPTURE One Pro 6 is primarily a raw-conversion tool and was originally designed for use with high-end digital medium-format cameras. It is now compatible with all major raw formats and is regularly updated for new models. The software offers a full photo workflow for busy professionals with image management, share and print facilities all built in. It enables full tethered shooting, while the Profoto Studio allows you to control Profoto lights directly from the software. There is also the ability to shoot and view images using an iPhone or iPad using the Capture Pilot feature. The editing controls are extensive and include keystone correction and local adjustments. This software is the choice of many studio photographers for its ease and stunning output quality.



Adobe Photoshop Lightroom 3 £237.60

www.adobe.com/uk

LIGHTROOM 3 is a complete workflow tool, as well as being a very powerful raw editor. The software is divided into five main stages of editing: Library, for picture management, keywording and rating; Develop, for detailed image adjustment; Slideshow and Print, to produce the respective features; and Web, to upload your images and create a web gallery. The editing provides extensive control from localised adjustments to cloning and lens correction. It also provides tethered shooting, to show images straight from the camera for studio use. Although it is one of the more expensive options, Lightroom 3's complete workflow makes it suitable for quickly sorting and editing large numbers of images, making it a firm favourite among many event photographers.



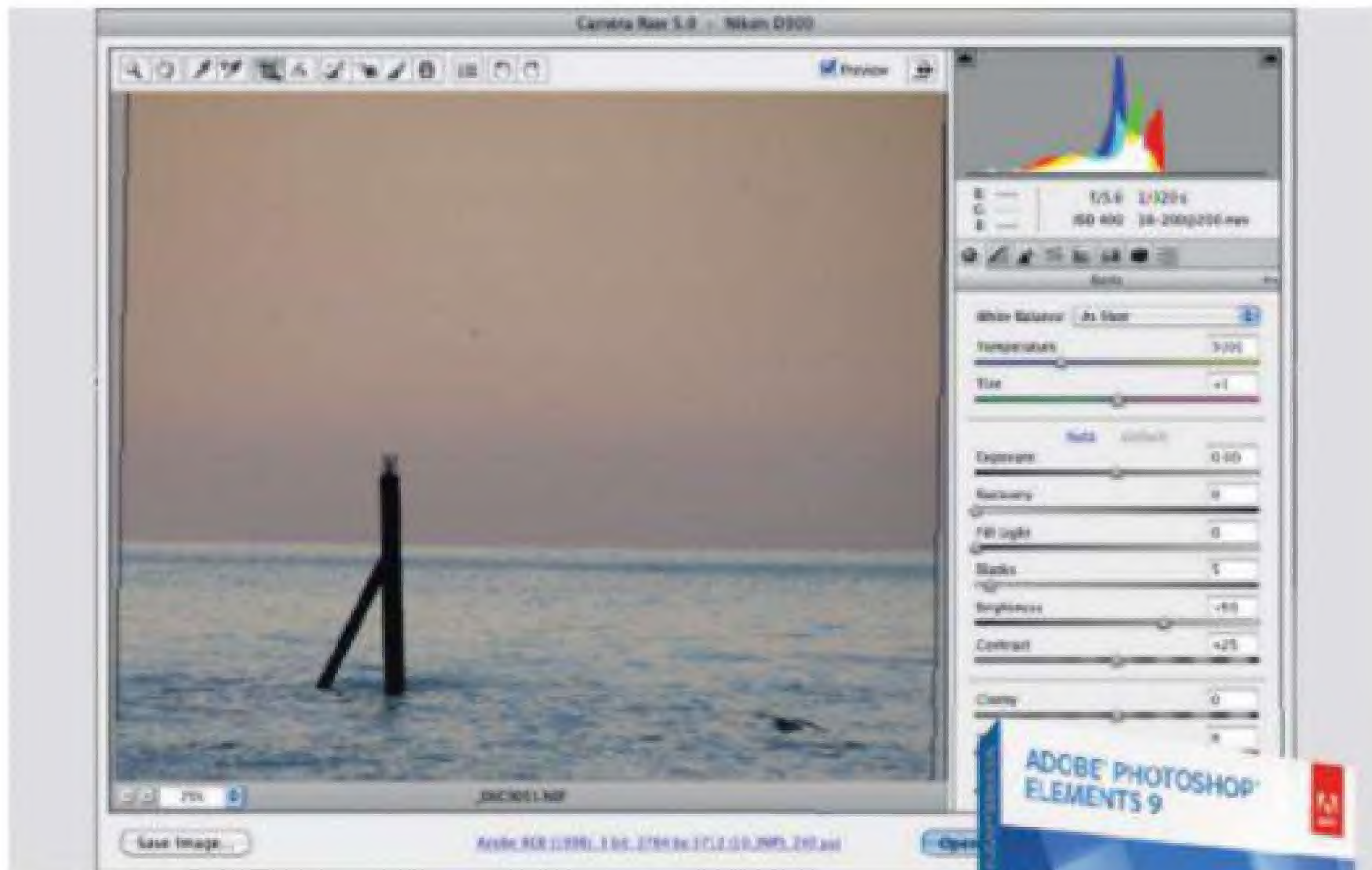
Apple Aperture 3

£45 (£173 boxed)

<http://store.apple.com/uk>

APPLE'S own alternative to high-end image editing has had a huge price drop, thanks to its inclusion on the Mac app store, which allows you to buy it online (the boxed version will still cost you £173). The software is designed as a workflow tool providing organisation facilities. Tethered shooting is available for studio users and the software incorporates some more consumer features such as face recognition and GPS positioning, to make sorting your images easier. Editing control is extensive and includes brushes for local adjustments and chromatic aberration control. Aperture also offers a strong set of output options, including slideshows, printing and photo-book publishing, using a choice of online printing companies.

Store/Apple.com
 subscribe 0845 676 7778



Adobe Camera Raw

From £79.10

www.adobe.com/uk

ADOBE Camera Raw (ACR) is embedded in both Photoshop CS5 (£657.50) and Elements 9 (£79.10), and offers a comprehensive selection of raw-editing control. Both programs provide their own image-browsing facilities and editing controls, with Photoshop widely considered to be the industry standard for image editing. ACR in Elements has a reduced feature set from that in the full version of Photoshop. The full version also includes: Color Sampler; Spot Remover; adjustment brush and graduated filter in the tool bar; colour space, depth and sizing functions; Tone, HSL/Greyscale, Split toning, lens correction and preset tabs. Both versions lack tethered shooting, but as CS5 and Elements are top image-editing packages in their own right, ACR is more of a bonus than a reason to buy.



Bibble 5 Pro

\$199.95 (around £125)

<http://bibblelabs.com>

BIBBLE 5 Pro offers organisation and editing facilities through to batch output and printing. It offers the choice of managing your images or allowing you to manage them yourself using your existing folders, which makes it flexible to your style of working. Raw-editing controls are extensive, with local adjustments, lens correction and noise reduction incorporating Noise Ninja technology. One of Bibble's standout features is its speed – the software makes greater use of your computer's processing abilities to process raw files faster, which is noticeable when batch processing large numbers of images. As well as the Pro edition, there is a Lite version, which offers a reduced feature set for around half the price.

subscribe 0845 676 7778

Release: StoreMags & FantaMag

OUTPUTTING AND BATCH PROCESSING

UNLESS you intend to print directly (which many raw converters allow) or wish to view your images only via your conversion software, then at some point you will need to convert your images into a more universal form – typically a JPEG or TIFF file. Rather than doing this individually for each image, most converters allow you to make a batch conversion from a selection of raw files or an entire folder and save them in a pre-selected location. Some programs will also allow you to select multiple formats to output, so should you want to create a folder of low-resolution JPEGs and another of high-resolution TIFF files, you can do this in one go. Size and compression rates can also be adjusted, making it easy to produce files suitable for emailing or uploading to a website.

ARCHIVING AND SAVING FILES

AS RAW files are a 'lossless' format, many users choose simply to archive the files in their original format. However, adjustments made in the raw-conversion software will be stored as a separate file, and if the raw file is then moved and used on another program the adjustment data might be lost. To avoid this, files can be exported as a 16-bit TIFF file or even as a DNG file. By converting to DNG in this way, the adjustment data is contained within the file and the original file can also be embedded, therefore maintaining all the data without the larger file size of the TIFF.

COMING UP IN THE SERIES...

1 WHITE BALANCE AND COLOUR (6 AUGUST)

Controlling the white balance and colour settings for more natural results in software.

2 EXPOSURE CONTROL (3 SEPTEMBER)

How to retrieve more detail from highlight and shadow areas and adjust the exposure by up to 4 stops.

3 SHARPENING AND NOISE REDUCTION (1 OCTOBER)

Take full control of the sharpening and noise-reduction settings to produce smoother and more detailed images.

4 LENS CORRECTION AND CAMERA PROFILING (5 NOVEMBER)

Allow the software to make adjustments for specific cameras and lenses automatically or fine-tune the settings to suit your needs.

JOIN THE EDITOR

ON 8 JULY AT LACOCK ABBEY – THE HOME OF FOX TALBOT
FOR A PHOTOGRAPHIC DAY INCLUDING A TWO-COURSE LUNCH

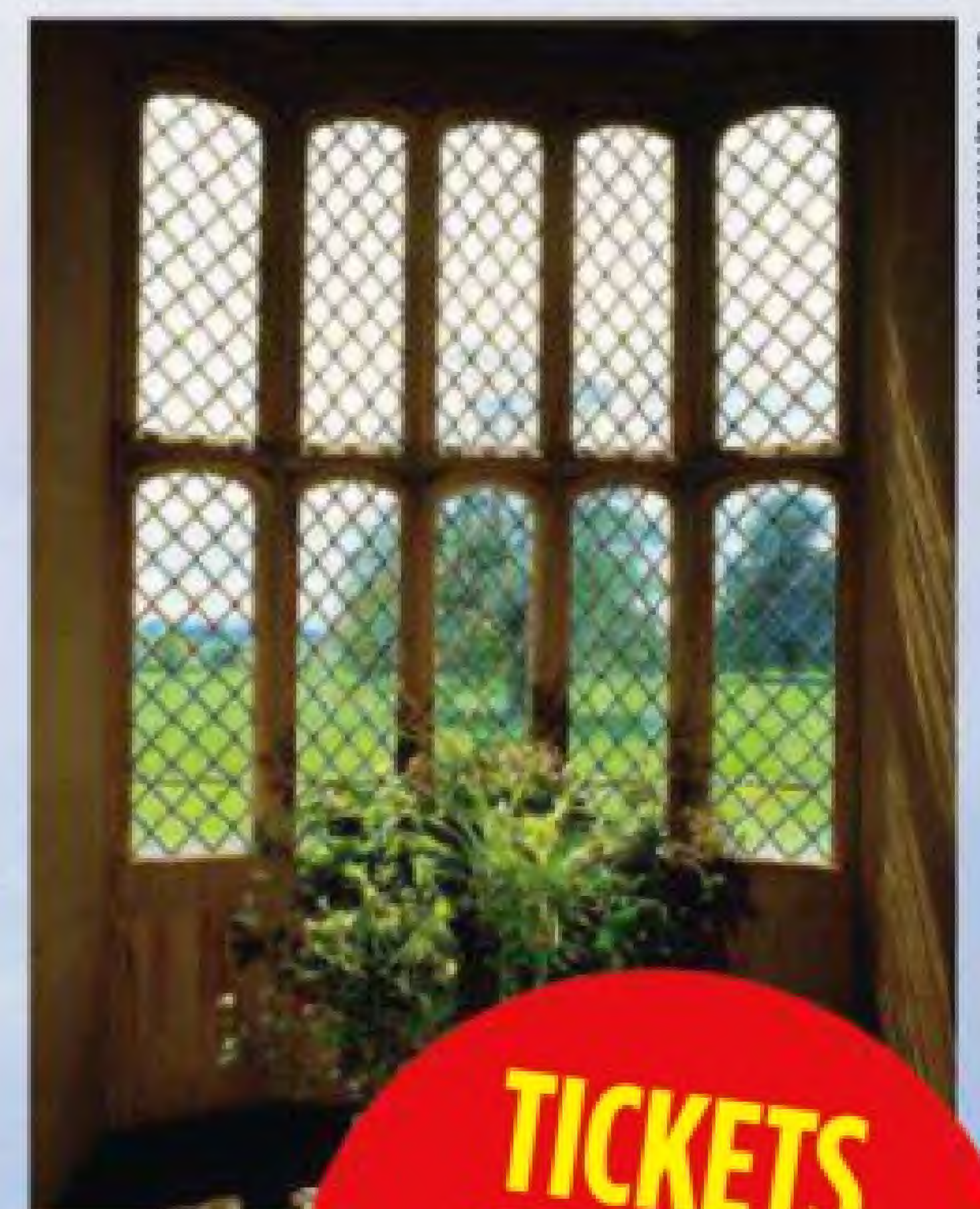
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography



The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will be able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



©NTPL/ANDREW BUTLER

TICKETS
£125

Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

ITINERARY

10.00	Arrive at the Abbey
10.15-10.30	Introduction
10.30-12.30	Fox Talbot Museum and Abbey
12.30	Lunch at The Sign of the Angel Inn
14.15	Fox Talbot Museum and Abbey
16.30	Tea and coffee and a goody bag
17.00	End of day

WHEN AND WHERE

Date	8 July 2011
Time	10am-5pm
Location:	Lacock abbey, Wiltshire
Tickets	£125
To book	Please call 0203 148 4326/1 or email spiadmin@ipcmedia.com for further information

LUNCH
AT THE
SIGN OF THE
ANGEL INN

For further details visit www.amateurphotographer.co.uk/dayoutwitheditor or call **0203 148 4326**

CONDITIONS The photography day is for up to 48 readers only. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.



Sony Alpha 35

The **Alpha 35** features a refined version of the 16.2-million-pixel sensor that we loved in the Alpha 55, yet it is Sony's new entry-level SLT camera

Tim Coleman
Technical writer

SONY caused quite a stir last year when it unveiled its new SLT (single-lens translucent) cameras, the Alpha 33 and Alpha 55, complete with translucent mirror technology. Since then, a watchful eye has been kept on Sony's next step with this range. We didn't have to wait long, though, as less than a year later the second generation of SLT models has been announced, with the Alpha 35 replacing the now discontinued Alpha 33.

With regard to generational progression between cameras in a range, it is usually the case that a newcomer's specification will more or less match that of the model that sits above it. And so it is with the Alpha 35. Although a more affordable camera, the Alpha 35 has virtually the same core feature set as the higher specification Alpha 55, namely the 16.2-million-pixel sensor. In light of this, it will be interesting to see how beefed-up the Alpha 55's replacement

will be when it is announced.

However, there *are* differences. Sony says that in order to keep manufacturing costs down and pass the savings on to the consumer, it has scrimped on its choice of LCD screen, which is now a fixed type rather than the vari-angle version used in the Alpha 33 and 55. At the time of writing the RRP had not yet been revealed, so we don't know how much the fixed screen really benefits the asking price, but we expect the Alpha 35 to cost around €700. It will be interesting to see whether this trade-off between handling and price has been worthwhile.

FEATURES

The most notable of the Alpha 35's features is the updated imaging sensor, containing 16.2 million pixels. This marks a 2-million-pixel increase over its immediate predecessor, the Alpha 33, and is equal in number to the Alpha 55. However, Sony assures us that the sensor is a refined version and is not the same as that used in the Alpha 55. Last time round we were impressed by the Alpha 55's sensor and its image-quality, so I expect very good things here. As before, the Alpha 35 uses Sony's Bionz processor

for JPEG and raw files, while the sensitivity range remains at ISO 100–12,800.

Images can be viewed on both the 3in, 921,000-dot LCD screen and the 1.15-million-dot electronic viewfinder (EVF). A sensor just below the EVF detects whether the user has their eye held up to it, and will automatically switch the view between the two screens.

After the fixed LCD, a second key difference between the Alpha 35 and the more expensive Alpha 55 is that the shooting rate is 5.5fps in the Alpha 35 rather than 10fps. A new shooting mode is available in the form of tele-zoom high-speed, which applies a 1.4x magnification to the frame for a more responsive 7fps high-speed burst with continuous AF.

Several new picture effects can now be applied to still and moving images pre-capture. When set before shooting, both live view and the EVF can display the effect, which provides a useful reference. The seven new effects include retro photo and high key.

AT A GLANCE

- 16.2 million effective pixels
- ISO 100–12,800
- 7fps with continuous autofocus
- 3in LCD screen with 921,000 dots
- €700 (estimated price)

8/10

BUILD AND HANDLING

All SLT models are almost 30% smaller and lighter than Sony's equivalent Alpha 560 and 580 DSLRs. This is achieved through the use of an EVF, so removing the need for an optical prism. At 124.4x92x84.7mm, the Alpha 35 is as impressively compact as its predecessor and its older stablemate. However, it has shed a little weight and comes in lighter than the other two at 473g, including battery and memory card. I put



Performance in low light is impressive, with good levels of image detail and well-controlled noise

➔ this down to the fact that the LCD screen is now a fixed unit, which reduces the necessary circuitry.

Not only is the Alpha 35 the same in size, but its button layout is almost identical to Sony's other SLTs. All key functions are within a finger's reach on the camera's exterior, and the textured handgrip fits the hand perfectly. The only distinguishable difference is the fixed LCD screen.

Image-hungry shooters – which will no doubt apply to anyone interested in the Alpha 35 – will appreciate the improved battery life. At 440 shots from a full charge, it is not only capable of 100 more shots than its predecessor, but also 60 more than the Alpha 55. Generally, then, the Alpha 35 handles very well indeed, and even users unfamiliar with Sony cameras will quickly get used to it.

8/10

WHITE BALANCE AND COLOUR

Those familiar with the Sony Alpha range, and indeed the first-generation SLT cameras, will know that the colours produced are punchy and vivid, especially in sunny conditions. This remains the case with the Alpha 35. Auto white balance also performs as expected and can be relied upon in most situations. It is a little warm in tungsten light and a tad neutral in warmer sunlight, but this is not unusual.

Two of the more effective picture effects include partial colour and high-contrast

Facts & figures

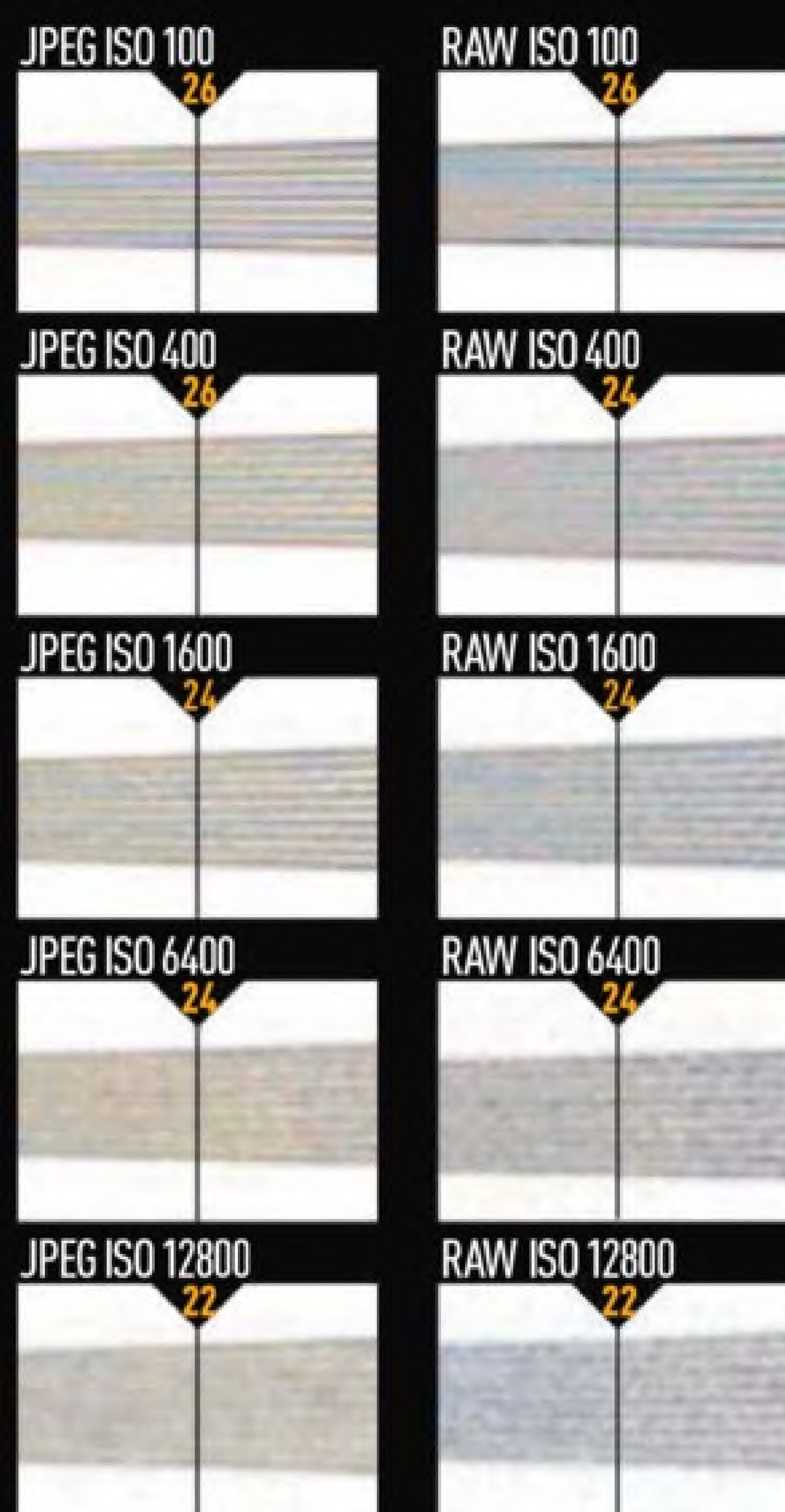
RRP	Expected to be around €700
Sensor	16.2-million-effective-pixel CMOS sensor
Output size	4912x3264 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	ISO 100-12,800 (extendable to ISO 25,600 in multi-frame NR mode)
Exposure modes	Auto, program, aperture priority, shutter priority, manual and 8 scene modes
Metering system	1,200-zone evaluative metering, centreweighted, and fixed centre spot
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 images over 2 steps
Drive mode	5.5fps (7fps in tele-zoom high-speed mode)
LCD	3in LCD with 921,600 dots
Viewfinder type	1.15-million-dot EVF
Field of view	Approx 100%
Dioptr adjustment	-4 to +4 dioptre,
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	15 points (3 cross-type), auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 10m @ ISO 100
Video	1920x1080 pixels (at 30fps, 25fps or 24fps), 1280x720 pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion NP-FW50 battery
Connectivity	USB 2.0 Hi-Speed, HMDI
Weight	473g approx (including battery or card/s)
Dimensions	124.4x92x84.7mm

SONY UK The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 105mm f/2.8 Sigma lens at its sharpest setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



mono. The former extracts all colours but one and can be applied for yellow, green, red or blue, while the latter mode gives punchy and very pleasant results.

8/10

METERING

The Sony Alpha 35's 1,200-zone evaluative metering is the same as that used in the first-generation SLT models; as before, it is intelligent in recognising where the subject is in the frame. It also strikes a good balance between highlights

and shadow areas. This allows image detail to be recovered from both ends of the dynamic range and, for the few situations in which the metering struggles, spot and centreweighted control are available and can be speedily employed.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Sony has stuck to the ISO 100-12,800 sensitivity range, which can be extended to ISO 25,600 in multi-frame NR mode.



Left: The partial colour shooting mode can work well in some situations, like here where the flower petals stand out

The refined 16.2-million-pixel sensor is as capable as the Alpha 55's at resolving detail at lower sensitivities. As I would expect from a camera at this level, it can resolve detail up to 26 on our charts.

An output of 4912x3264 pixels provides enough detail for prints of around 16.5x11in at 300ppi without any degradation of quality. The 14.2-million-pixel sensor of the Alpha 33 outputs at 4592x3056 pixels, which equates to 15.5x10in prints at 300ppi.

One of the most impressive things about the Alpha 35 is its ability in low light. Even at ISO 6400 it can still capture detail up to 24 on our charts, which is marginally improved from the Alpha 55. Luminance noise is apparent at this setting but edge detail is still crisp. The highest setting of ISO 12,800 shows a decline in detail but is good nonetheless. I took several images in Guildford town centre at night, and am very pleased with the results.



AUTOFOCUS

As we explained in our test of the Alpha 33 (AP 9 October 2010), the fixed translucent mirror allows the constant exposure of the AF sensor to light, which means that autofocus is always available. This is of particular interest to action photographers and video users. While it is not quite as responsive as the latest Panasonic G-series cameras – the fastest we've yet tested – it is up there among the quickest.

The new, 7fps tele-zoom high-speed mode can be found on the shooting-mode dial. When set, the frame is magnified by 1.4x, which means the frame edges are clipped. Continuous AF is available, although exposure control is sacrificed. This can be regained by selecting single-frame AF (AF-S), but the point here is to have a responsive high-speed burst with continuous AF. In this mode, I could achieve much longer and more responsive high-speed bursts, and it is likely to please action photographers.



Right: Even in standard mode, colours are punchy without requiring post-capture manipulation



LCD, VIEWFINDER AND VIDEO

What is likely to elicit most grumbles is Sony's removal of the vari-angle LCD screen. While it is stated that this will be reflected in the cost, and is likely to give a greater differentiation between the Alpha 35 and whatever the Alpha 55 is replaced with, I think that action photographers and video users will, like me, miss having the angled screen, with more awkward angles becoming tricky to shoot. That said, it is fine for more regular angles, and gives a good angle of view. I am impressed with the quality of the display itself: it is bright and, thanks to TruBlack technology, gives deep and rich colours. As before, the screen is 3in with a 921,000-dot resolution. Be aware, though, that it needs regular cleaning because its surface is prone to finger marks.

An angled screen is helpful not only for awkward shooting angles, but also for clearer viewing in bright light because it can be angled away from reflections.

Fortunately, when bright daylight is an issue, the 1.15-million-dot EVF is bright and easy to use. It gives a 100% field of view, which is very helpful for accurate framing, and is particularly useful when I want to preview the effect of changes in exposure. Once you are familiarised with the button layout, menus can be navigated without taking your eye away from the viewfinder.

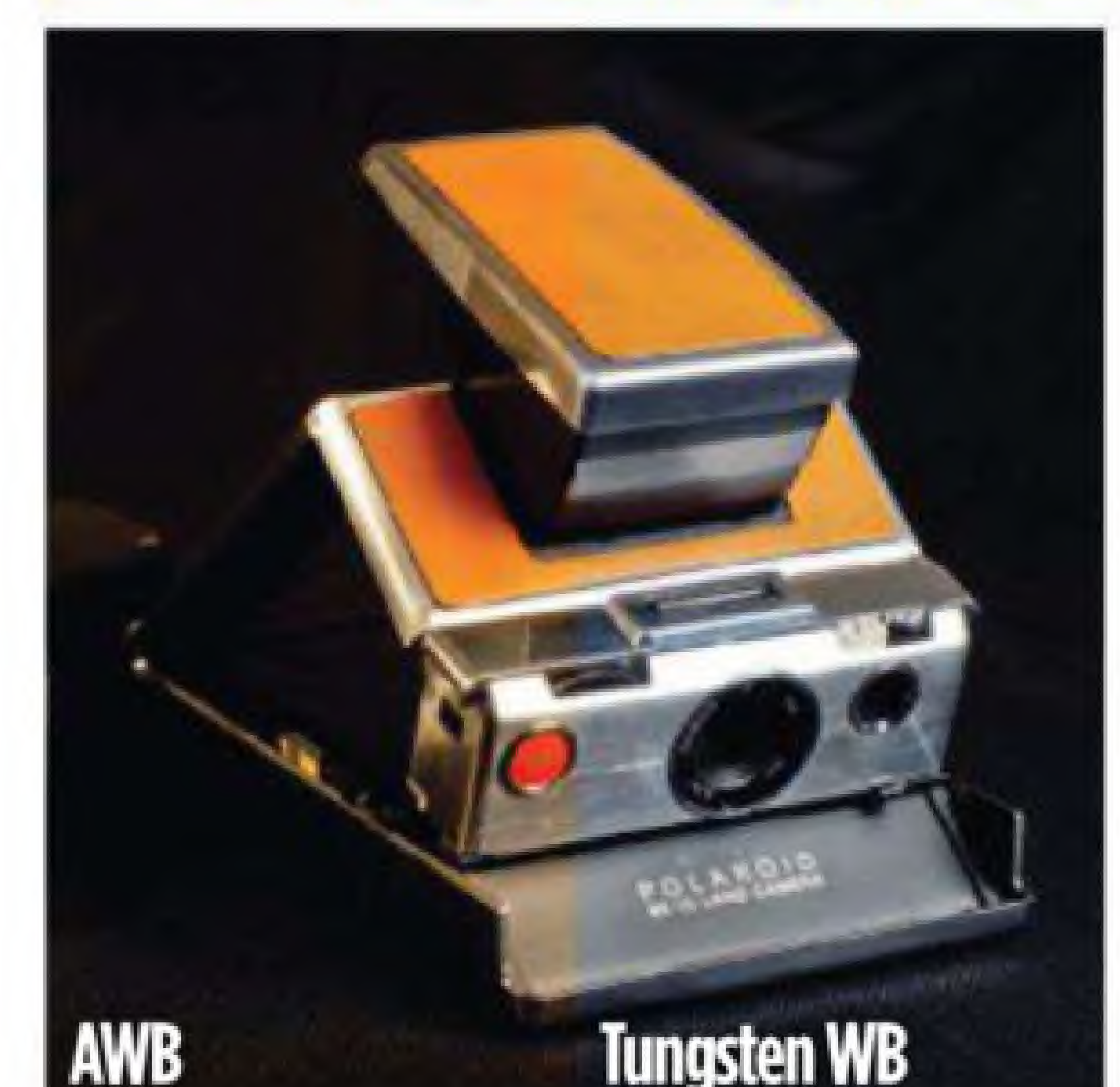
Video is a strong feature of Sony's SLT cameras and in the Alpha 35 the 1080i HD videos are well complemented by an able AF system and options for external microphones.



DYNAMIC RANGE

While we do not have official dynamic range data, cameras with a similar sensor, such as the Pentax K-5, Nikon D7000 and Sony Alpha 55, are all able to capture more than 12EV. Looking over my images shows this to be the case with the Alpha 35, which is quite impressive for a camera at this level.

Underexposed images still maintain a lot of image detail in shadow areas, which is demonstrated when bringing back the levels during post-production. Coupled with its impressive noise control, the Alpha 35 can achieve detail recovery with minimal added noise, even up to ISO 800. **AP**



AWB

Tungsten WB

Below right: Auto white balance is a little warm in tungsten light, so it is best to employ the dedicated tungsten white balance

Verdict

IN ESSENCE, there is little new to talk about here as the release of the Alpha 35 is more about the repositioning of the Sony's SLT range than fresh technology. However, the refined sensor is particularly capable of resolving detail and performs well in low light, while the new tele-zoom high-speed shooting mode is genuinely useful. With few changes, the Alpha 35 is in its own right a solid camera and particularly suited to those wanting a compact and lightweight unit that will hold its own in high-speed situations.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Entry-level SLT										
Rated Very good										
83%										
FEATURES										
BUILD/HANDLING										
NOISE/RESOLUTION										
DYNAMIC RANGE										
AWB/COLOUR										
METERING										
AUTOFOCUS										
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LEARNING WITH A LEICA

Q I have inherited my late father's camera, a Leica M4-P with a collection of lenses, and am currently deciding what to do with it. I have never been a keen photographer, but he always shot wonderful pictures with his kit. Several friends have told me that a Leica camera is something special, and I am tempted to keep the gear and try to learn photography properly. On the other hand, I am daunted by the camera as it seems very hard to use. Is this a good camera to learn with, or would I be better learning with something more automatic? I think I can get a good price for it on the second-hand market, but I am becoming increasingly sentimental about my father's pictures and feel it would be nice to try to follow in his footsteps. Is there a good resource to learn from? **Laura Stephenson**

A I have always believed there is no better way to learn photography than with an all-manual film camera, and that's what you have in the Leica M4-P. It's a beautiful camera that is as simple as it is hard-wearing, and the quality of Leica's lenses is pretty much the best you'll find. You're right that you will get a good price for the gear you have (you don't mention which lenses), but why not give it a go before you make a decision? I don't imagine the gear is losing money by the day, as is the case with other film cameras.

There are only four controls that matter on a camera like this. The first two are shutter speed and aperture, which control how much light is let into the camera when you take a picture and can be used in combination. The third is focus, which controls those parts of the scene that are sharp and those that are blurred, and you focus the M4-P by turning the focus ring until

the split image area in the middle of the viewfinder shows just one image. Finally, there is the shutter-release button, which takes the shot.

This might sound simplistic, but that's the beauty of a camera like this. There are a few good books out there on the basics of photography, like the *Collins Complete Photography Course* (£14.99; ISBN 978-0007279920) and *Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera* (£18.99; ISBN 978-0817463007).

Leica also runs courses in using the M-series cameras, including a film course hosted by photographer Will Cheung. More details are available at www.leica-akademie.co.uk. **Ian Farrell**



ASK...

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the same with the lens regardless of what camera it is attached to, but by using it with a cropped-sensor camera we are looking at a smaller piece of the image circle and enlarging this, which means we magnify the camera shake, too, so the shutter speed must be faster.

My only problem is a practical one. When I've shot with cropped-sensor cameras I can keep them steadier than I can a full-frame DSLR, and compact cameras even more so. Conversely, medium-format cameras, which use a 70mm or 80mm lens as a standard (equivalent to 50mm), are difficult to hold still.

However, this is most likely due to other factors and it's a lesson that the rule of thumb is just a guide. The size, weight and shape of a camera all come into play, as do weather conditions, tiredness of the photographer and the steadiness of their hands. **Ian Farrell**

PRINTER PROFILES

Q Could you explain what ICC profiles are and how I would apply them to my printer, an Epson Stylus Photo R200? **Jim Battersby**

A All colour profiles have one job – to alter the colours slightly that a computer is displaying in different places so they all match each other as closely as possible. These places can be on-screen (your display) or on paper (your prints). ICC (International Color Consortium) standardised these profiles and, more importantly, how they are implemented in applications like Photoshop, thereby making the whole thing a lot easier than the complicated mathematics that underpins the science.

Printer profiles, such as those you'd like to use with your Epson R200, work by taking each colour value in a picture and multiplying it by a conversion factor so that it matches what is being shown on screen as much as possible. This only works if you have a calibrated screen, of course, which you can do with software wizards, but is better achieved

SHARP GUIDELINES

Q It is often said that for a sharp image you should use a speed of at least 1 divided by the focal length, but I believe this guideline originates with 35mm photography. Does the guide need to vary depending on the size of sensor, as a smaller sensor needs to be enlarged more to produce any given print size? From time to time the same guidance seems to be given for smaller sensor sizes.

How should I adapt the guidance for the Sony NEX-5 sensor? This is especially relevant to when I use non-stabilised lenses from my Nikon and Pentax 35mm SLRs.

Martin Harris

A This is something that I have often wondered about, Martin, especially because I often find myself at odds with perceived wisdom on the subject. Most books and web pages will tell you that the rule of thumb is to select a shutter speed of 1 divided by the 35mm equivalent of the focal length you are using. So for an 18-55mm lens used at its most telephoto setting on a Nikon cropped-sensor DSLR, you should use a shutter speed of at least 1/83sec (1.5x55) to cut out camera shake. For Canon cropped-sensor cameras the multiplication factor is 1.6x, Olympus and Panasonic is 2x and for your Sony it's 1.5x too.

I can see the logic here: the wobble will be

FROM THE AP FORUM

EVF aversion

Roy5051 asks I was thinking of buying a Fujifilm FinePix HS10/HS20, but I cannot get over the awful EVFs (electronic viewfinders) on these cameras. This is a problem for me, as I have had Fujifilm and Panasonic bridge cameras and it is always the EVF I cannot get on with. So, should I buy a bridge camera and only use it in live view, or should I buy a DSLR with an all-encompassing lens like an 18-200mm? I generally take landscape and close-up flower pictures, with the odd snaps of the grandchildren and travel-type shots of my holidays.

with a screen calibration device, like the X-Rite Huey Pro (www.xritephoto.com).

ICC printer profiles are specific not only to a brand and model of printer, but also to a certain paper type and printer driver settings. For papers made by your own printer manufacturer, ICC profiles are installed on your system when you install the rest of the printer software. You'll find them in File>Print... dialogue of Photoshop CS4 onwards or the Print with Preview... dialogue of versions before this. In the Color Handling drop-down menu choose, Photoshop Manages Colors and select a profile from the Printer Profile drop-down menu. You must switch off colour correction in your printer driver's settings. If you don't, the correction will be applied twice and your prints will look nothing like they do on screen.

ICC print profiles are most useful for third-party papers, and the manufacturers of such papers are usually able to supply these for you. Once you have them, they need to be copied to one of these locations on your system in order to be visible to applications like Photoshop, Elements, and so on.

For Windows 7, Vista and XP, copy profiles to \windows\system32\spool\drivers\color. You can use the Colour Control Panel Applet to do this for you, or in Windows XP, right-click the file icon and select Install Profile.

For Windows NT or 2000, copy profiles into the directory\winnt\system32\spool\drivers\color.

For Apple OSX, storing colour profiles in the directory/Library/ColorSync/Profiles allows all users of the computer to access them.

Often printing with your printer's automatic settings results in prints that are completely satisfactory in terms of colour and tone, but when you are working with third-party papers and want more colour consistency between screen and paper, using ICC profiles is a better way of working. A comprehensive guide is available from Colour Confidence (www.colourconfidence.com), which can supply advice and consultancy if needed. **Ian Farrell**

Large Format replies A review of the Fujifilm FinePix HS20 was published in AP 4 June and Mat Gallagher came to the same conclusion as you about the EVF. I think you need to decide on two things: how good do you want/need the image quality to be (if you are producing, say, 9x6in prints it isn't too critical), and whether you could live with the EVF.

Allan Clifford replies You might find an 18-200mm lens on an SLR is a tad on the large size. Visit a shop and try, for instance, the new Nikon D5100 with the Nikkor 18-200mm.

Zou replies You don't mention a budget, but why not consider a Panasonic Lumix DMC-G2 with 14-140mm lens? It has a great EVF that is well ahead of the Lumix bridge cameras, is smaller than a DSLR equivalent and has good image quality. If you can afford it go for the GH2, but the G2 body-only should be available at a reasonable price leaving a bit of cash for the lens.

f/AQ

Which macro lens do I need?

Macro lenses are a great accessory to buy for any digital SLR or compact system camera. A true macro lens will let you reproduce objects as life size on the camera's sensor, providing amazing enlargements when prints or on-screen images are made. Choosing a macro lens is not quite as simple as just going out and buying one, though. There are a few different types, and which one is right for you depends on your type of photography.

You'll typically find macro lenses in three focal lengths: a 50mm optic (the 'standard' lens on a full-frame or 35mm camera); a 100mm lens (or thereabouts, with 90mm, 100mm or 105mm being common); and a longer 180mm focal length.

A 50mm macro lens is a good option for general use, especially on a cropped-sensor camera where it will give an angle of view equivalent to a 75mm lens, or thereabouts. You'll get a more natural-looking perspective, similar to that of the human eye, and slightly more generous depth of field than other macro lens options. On the downside, you may end up getting quite close to your subject in order to get the magnification you want, which isn't always possible. You can end up throwing the camera's shadow over the subject, and those people photographing insects and small animals risk scaring off their subjects.

This is where a longer 180mm macro lens comes into its own. You'll get the same magnification and great image quality, but from a greater distance away. The downside here is that compression of perspective is more pronounced (which may or may not be a problem) and depth of field appears more restricted. Such lenses are also bigger, heavier and can be tough to handle.

This is why macro lenses of about 100mm focal length have become so popular over the years. There are a number available from different manufacturers, including Canon, Nikon, Pentax and Sony, while Olympus's 50mm macro gives the equivalent angle of view on its four thirds cameras. From the independents, Sigma and Tamron have 105mm and 90mm lenses that have always had an excellent reputation.

Ian Farrell

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CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



AP explains...

How to use shallow depth of field

You may already know how to create a shallow depth of field, but how often do you use it? **Richard Sibley** looks at the different ways a shallow depth of field can be used creatively to add impact to an image

MORE often than not, photographers are preoccupied by getting as much of an image as sharp as possible. For instance, landscape photographers will usually want everything from the foreground to the far horizon to be in perfect focus, and that includes each blade of grass, boulder, branch and hill. However, a depth of field this extensive requires a small aperture, which brings its own problems in the form of diffraction.

The truth is, though, that you don't always want everything in the image to be in focus. In fact, there are many occasions when using a shallow depth of field is a much more creative approach. So, instead of leaving your aperture set to f/11, why not leave it at f/2.8 or even f/1.4?

SHUTTER SPEED AND ND FILTERS

Using a large aperture isn't always easy. On a sunny day you may find that a scene is so bright that you need a faster shutter speed than your camera can provide. For example, using f/2.8 even at ISO 100 could mean that a shutter speed of 1/4000sec may not be fast enough to avoid overexposure.

The solution is to use a neutral density

(ND) filter. These slightly opaque filters will block some of the light from entering the lens, which means that even on the brightest day there will be no fear of overexposure. A 4EV ND filter, such as the B+W 102 (www.bpluswfilters.co.uk), will reduce the exposure time enough without introducing camera shake. A denser filter, such as a 9EV ND, would almost certainly require the use of a tripod when in shooting in bright sunlight at f/2.8 or larger.

LENS QUALITY

A lens is never at its best when the aperture is fully open. One of the reasons for extremely large apertures is so they can be stopped down by 2 stops, where they are usually at their sharpest, but the depth of field is still shallow enough to make them suitable for subjects such as portraits.

With some lenses, particularly older, manual-focus optics, you can expect images to be slightly soft and sometimes have a halo or flared edge around high-contrast edges. Rather than seeing these as faults, try to embrace these qualities and learn to work with them to take striking images. The softness and flare are particularly effective when taking portrait images.

Think about different ways to be creative with a shallow depth of field



'There are many occasions when using a shallow depth of field is a much more creative approach'



Shooting wide open can help blur a distracting background and it also adds a softness that can help to produce flattering portraits

PORTRAITS

IN A PORTRAIT, the subject's face should always be the focus of attention. This is easy to achieve in a studio because the background and lighting can be controlled and changed. However, when taking candid portraits, inside or out, photographers have less control over the background, regardless of how distracting it may be. One solution is to make the depth of field very shallow, so that only the subject is in focus. Doing this will help throw the background out of focus and thereby concentrate attention on the subject. The further away the subject is from the background, the more blurred it will be. If your subject is very close to the background, a very wide aperture will be needed, but a lens such as an 85mm f/1.8 or 50mm f/1.4 should be able to do this.

Above: Although the depth of field will change depending on the distance between the lens and the point of focus, apertures of f/2.8 or larger should produce an extremely shallow depth of field

CREATING MYSTERY

Rather than using a shallow depth of field to obscure a background when taking a portrait image, you can use it to obscure the subject. Focusing on the foreground and having the subject clearly prominent, but out of focus, can create a sense of mystery and secrecy.

ISOLATING STILL-LIFE SUBJECTS

It is not just when taking portrait images that isolating subjects can be useful. When photographing subjects such as flowers in the wild, a shallow depth of field is ideal for making sure that just the flower is in focus. This also works for other still-life images that have been shot in their environment as the technique allows the photographer to make sure the viewer knows exactly what they are meant to be looking at.

TOP TIPS

- Think how depth of field can be used creatively
- In bright sunshine, use an ND filter
- Use any lens flare or slight softness in your favour
- Use the depth of field to focus attention
- Try spending an entire day shooting with an aperture of f/2.8 or larger and see how creative you can be

ABSTRACT LANDSCAPES

Rather than having an entire landscape in focus, you can create interesting images by focusing on just one part of the scene. When combined with low angles this effect becomes particularly effective, as you can have an image with a flower or a strip of grass in focus yet everything else just a blur. On a sunny day this helps to create smooth blue skies with blurred fluffy clouds. **AP**



Remember that the foreground can also be thrown out of focus to help isolate a subject

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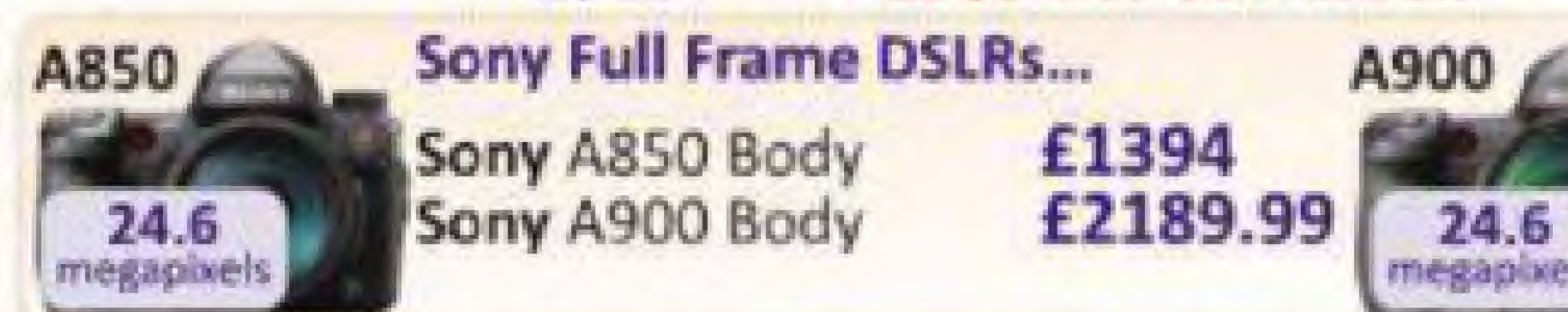
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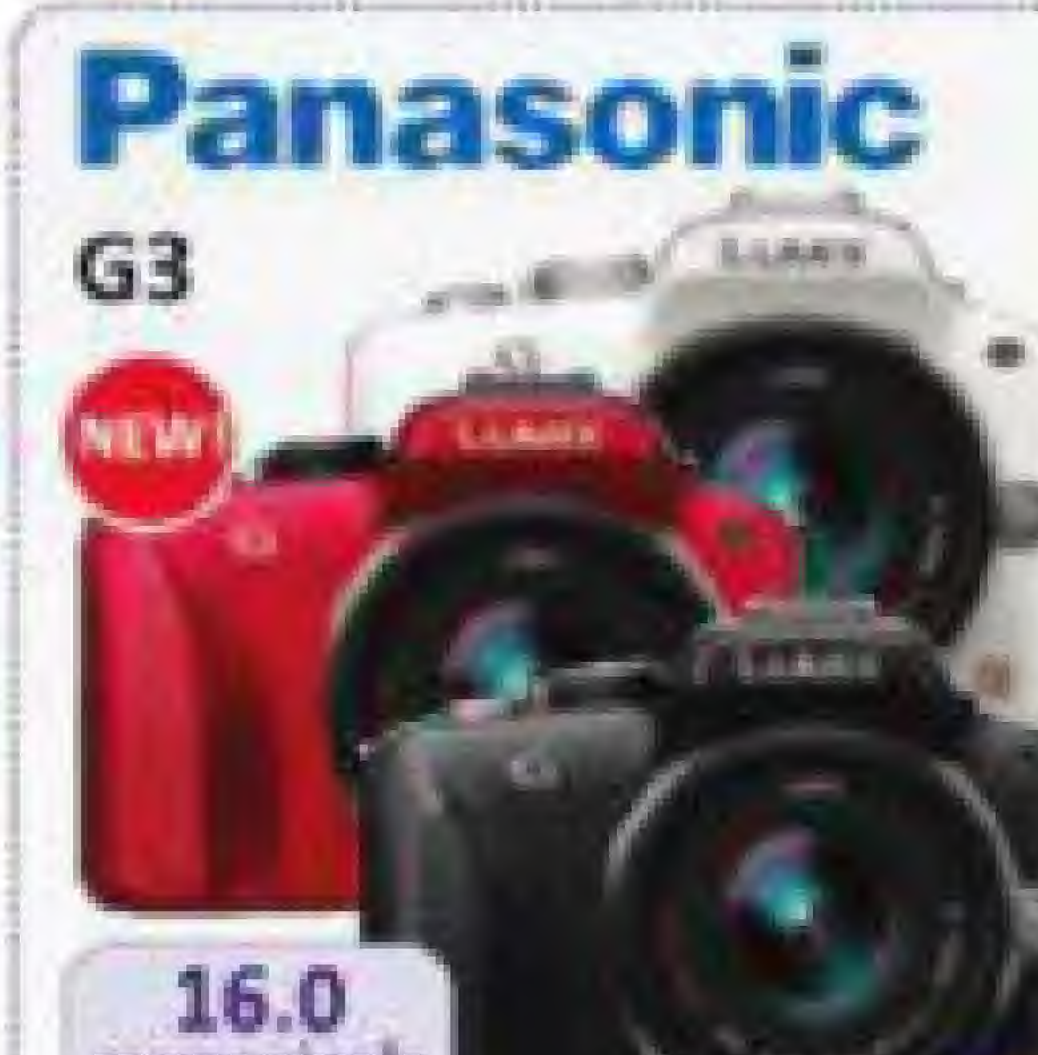
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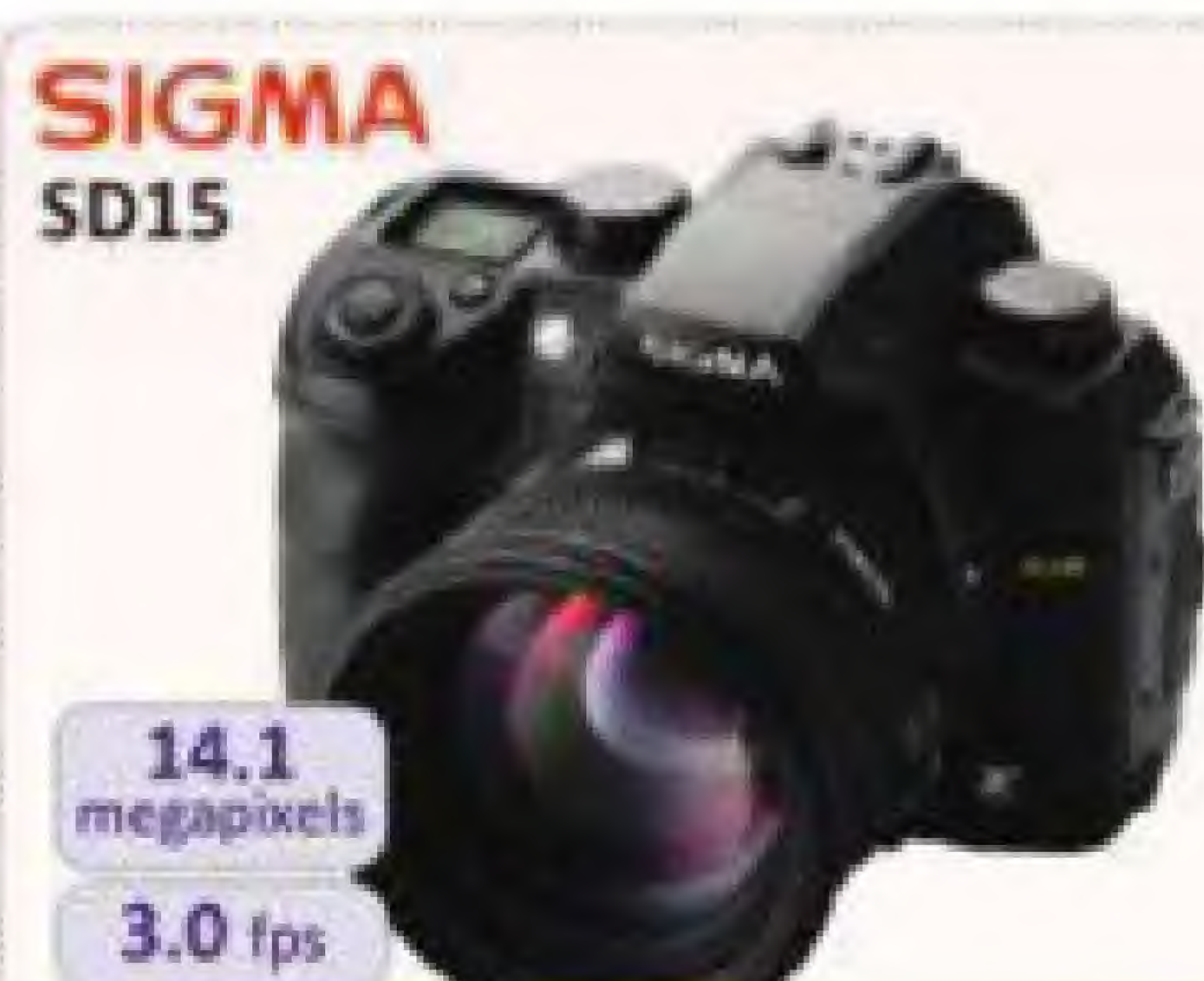
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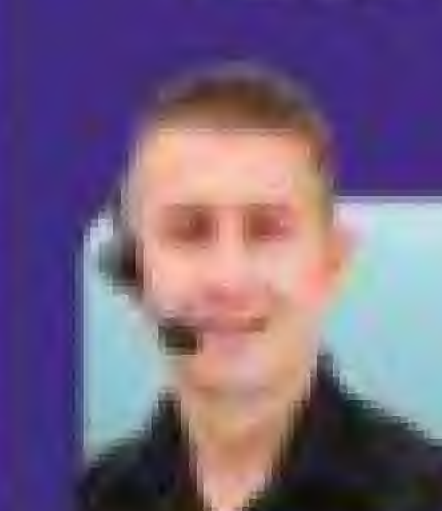


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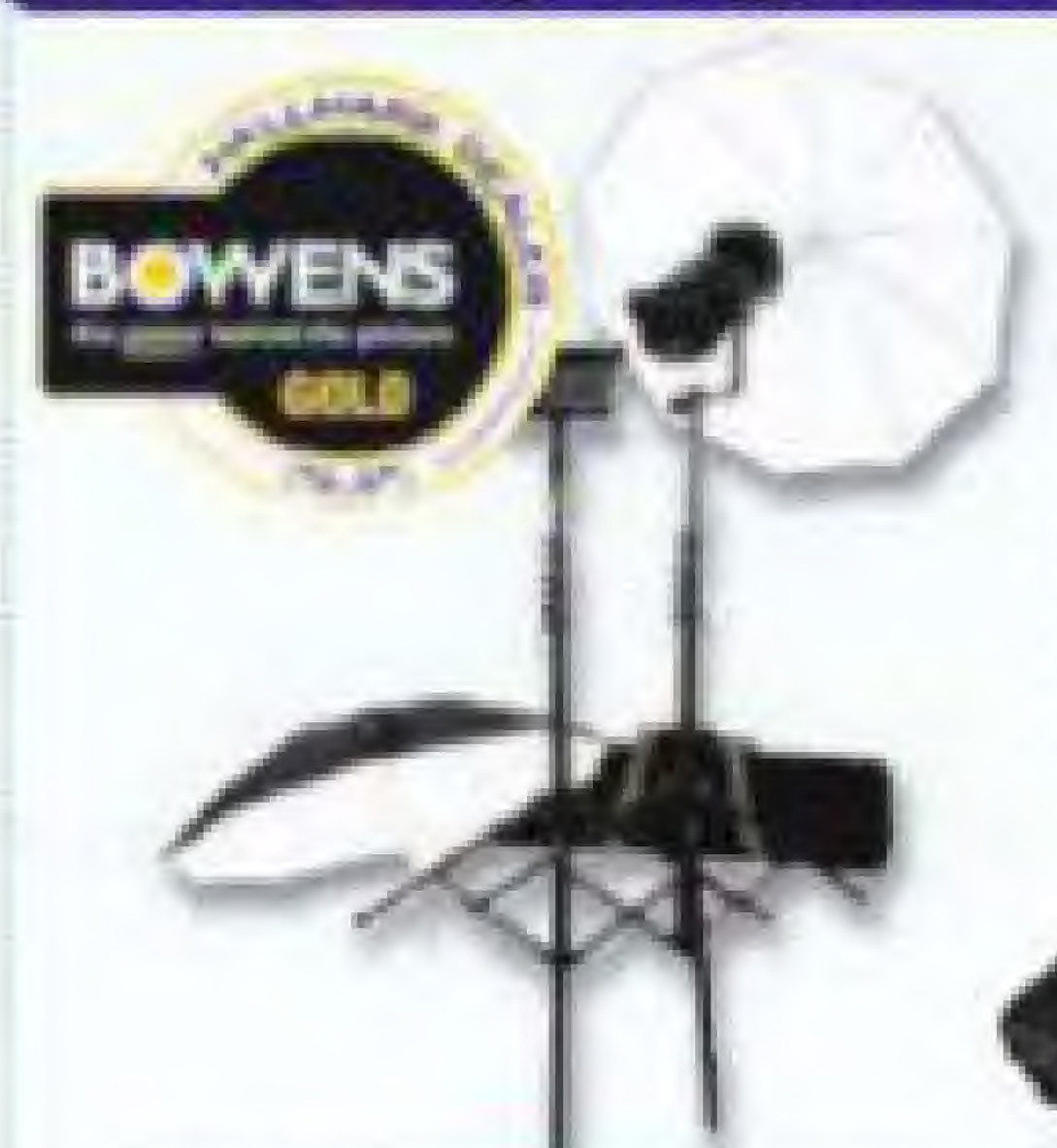
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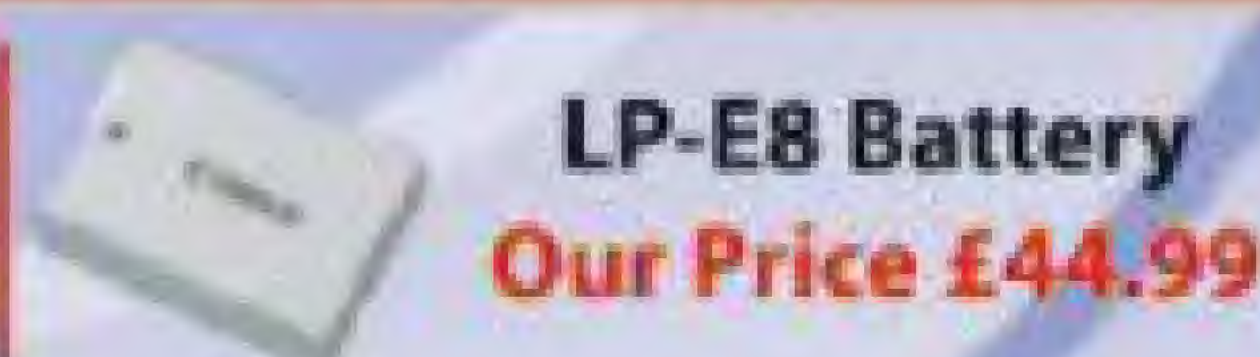
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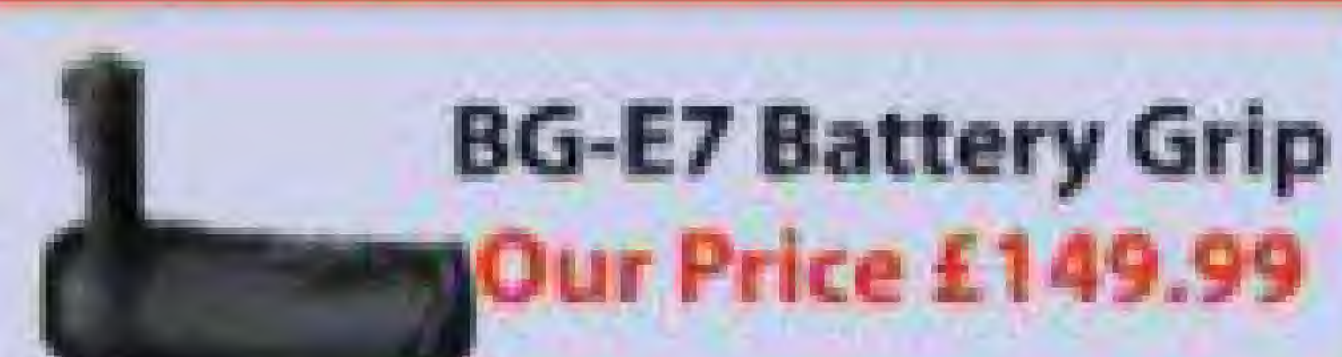
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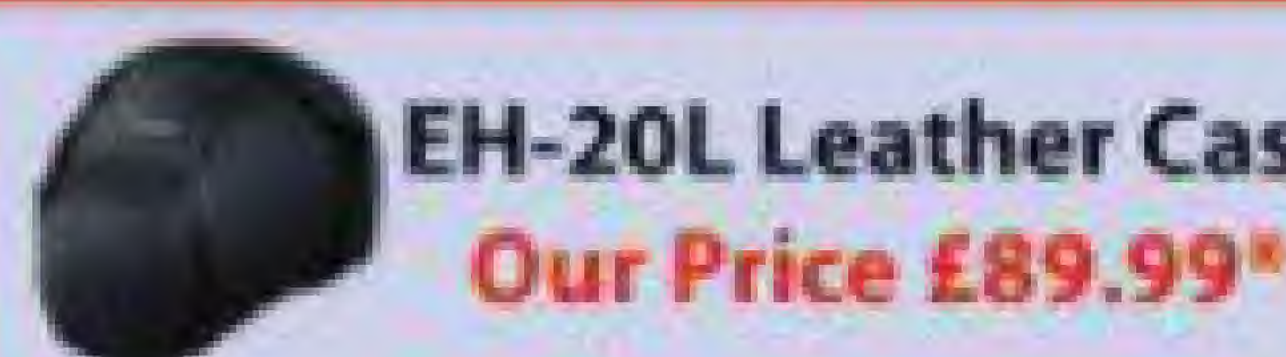
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LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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For Canon 450/500/1000D: +1x LP-E5: £78.99 +2x LP-E5: £87.99	£69.99
For Canon 550D: +1x LP-E8: £114.99 +2x LP-E8: £129.99	£99.99
For Nikon D80/D90: +1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	£94.99
For Nikon D300/D700: +1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99	£129.99
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	£69.99

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A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

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CRV3 Energizer Lithium (1)	£5.99
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CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder. £39.99



P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

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Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
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HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
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Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level. £29.99

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Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
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Spudz 10x10 inch	£6.99
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Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

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55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

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Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

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55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

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Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

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Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

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67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99



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500mm F4.5 Apo EX DG HSM Sigma E++ £2,399
500mm F6.3 Reflex Canon E++ £129
500mm F8 Reflex Canon E++ £59
500mm F4 L IS USM Mint- Due
72mm UV Filter E++ £29
BPS Battery Pack E++ £25
EP-EX15II Eyepiece Mint- £49
EP-EX15II Eyepiece Mint- £15
Polaroid Back (EOS 600/520/650/RT) E++ £15
Quartz Data Back E++ £15
Tripod Mount Ring B E++ £45
Tripod Mount Ring B (B) E++ £69
Tripod Ring B (W) Mint- £79

Canon FD Cameras

T90 Body Only As Seen / E++ £69 - £89
F1N/AE Black Body Only Exc / E++ £199 - £299
T70 + 28mm F2.8 E++ £29
T50 + 50mm F1.8 E++ £29
A1 Black Body + Winder A E++ £79
A1 Black Body Only Exc / E++ £59 - £79
AE1P Chrome + 50mm F1.8 E++ £79
AE1P Chrome Body E++ £59
AE1P Chrome + 50mm F1.8 E++ £49 - £59
AE1 Chrome Body Only E++ £49 - £59
AV1 Black Body Only E++ £49
AV1 Chrome + 35-70mm E++ £59
AV1 Chrome Body Only E+/E++ £49
EX Auto + 50mm F1.8 As Seen £59
EX Auto + 50mm F1.8 EX E++ £59



FT QL Chrome + 50mm F1.8 E++ £59
FTB QL Chrome + 50mm F1.8 E++ £69
24mm F2.8 B/Block E++ £79
24mm F2.8 FD E++ £85
24-35mm F3.5 FD L E++ £399
24-35mm F3.5 L B/Block E++ £349
28mm F2.8 B/Block E++ £29
28mm F2.8 FD As Seen / E++ £19 - £39
28mm F2.8 II Sigma E++ £15
28mm F2.8 Mini Wide II Sigma E++ £19
28-55mm F3.5-4.5 FD E++ £49
28-70mm F2.8 Sigma E++ £99
28-80mm F3.5-4.5 SP Tamron E++ £39
28-84mm F3.5-4.5 Sigma E++ £29
28-85mm F4 FD E++ £99 - £109
28-105mm F2.8-3.8 Series 1 Vivitar E++ £49
35mm F3.5 B/Block E++ £25 - £29
35-70mm F3.5 Tamron E++ £45
35-70mm F3.5-4.5 FD E+/E++ £25 - £35
35-70mm F4 FD E++ £25
35-135mm F3.5-4.2 Tamron E++ £35
35-210mm F3.5-4.2 SP Tamron E++ £79
50mm F2.8 Macro Sigma E++ £59
50mm F3.5 B/Block + FD25 Tube E++ £99
50mm F3.5 FL Macro + Tube E++ £85
50mm F3.5 FL Macro + Tube E++ £85
70-210mm F3.5-4.5 Apo Sigma E++ £49
70-210mm F4 FD As Seen / E++ £39 - £79
70-210mm F4-5.6 SD Tokina E++ £15
70-210mm F4-5.6 MC Miranda E++ £15
75-200mm F4.5 FD Exc / E++ £29 - £49
80-200mm F4 B/Block E++ £69
80-200mm F4 FD E++ £89
80-200mm F4.5 Sun Exc £15
80-210mm F3.8-4 Tamron As Seen / E++ £25 - £29
90mm F2.8 Macro Sigma E+/E++ £69 - £99
100-200mm F5.6 B/Block E++ £39 - £45
100-200mm F5.6 FD E++ £29
100-200mm F5.6 FL E++ £49

100-300mm F5 Vivita E++ £45
100-300mm F5.6 FD E++ £79
100mm F2.8 B/Block E++ £69 - £75
100mm F4 FD Macro E++ £169
100mm F4 FD Macro + Tube E+/E++ £149 - £179
100mm F4 Macro B/Block E++ £79
135mm F2.8 B/Block Exc £89
200mm F2.8 B/Block E++ £35 - £45
200mm F2.8 FD L Exc £850
300mm F4 FD E++ £149
300mm F5.6 B/Block E++ £65
300mm F5.6 FD E+/E++ £59 - £79
400mm F4.5 B/Block E++ £299
U.S. Marine 400mm F4.5 B/Block E++ £399
500mm F7.2 Apo Sigma E++ £145 - £175
500mm F8 Reflex E++ £125



600mm F8 Reflex E++ £79
2x Macro Converter E++ £15
2x Extender E++ £45
2x Extender E+/E++ £39 - £59
Extension Cord 1000 T3 E++ £20
Extension Tube Set Elcar E++ £15
Extension Tube Set M E++ £15 - £25
FD25 Extension Tube E++ £15
Autobellows + Copier E+/E++ £99
FL Bellows E++ £99
Angle Finder A2 E++ £49
EP-EX15 Eyepiece Mint- £10 - £15
Eye Level Finder F Exc £29
Magnifier R E++ £25
Viewfinder Magnifier E++ £15
Right Angle Finder E++ £75
Servo EE Finder E++ £69
Speed Finder F As Seen £65
Duplicator 35-52R Mint- £29
155A Speedlite E++ £9
166A Speedlite E++ £15
177A Speedlite E+/E++ £9 - £15
188A Speedlite E++ £15
199A Speedlite E+/E++ £25
244T Speedlite E+/E++ £15
300TL Speedlite E+/E++ £35 - £49
530G Speedlite E++ £109
600 Series 1 Flash Vivitar E++ £29
ML3 Macrolite E+/E++ £75 - £139
AE Motordrive FN E++ £95
AE Powerwinder FN E++ £79
MA Drive Set (US Coastguard) E++ £99
Winder A E+/E++ £5 - £29

Contax 645

35mm F3.5 Distagon E++ £1,199
45mm F2.8 Distagon E++ £699
120mm F4 Apo Macro E+/E++ £1,199 - £1,299
140mm F2.8 Sonnar E++ / Unused £599 - £949
210mm F4 Sonnar E++ / Mint- £699 - £899
645 Leather Grip Strap Mint- £35
95mm L39 UV filter Unused £59
GB73 Hood E++ £49
GB74 Hood E++ £45 - £59
Hasselblad-Contax 645 Adapter Mint- £45
MPB-2 Polaroid Mag E++ £99
MPW Dioptre -1.5 Unused £15
MPW Dioptre -3 Unused £15
MPW Dioptre 0 Unused £15
MSB1 Flash Bracket Mint- £79
Polaroid Magazine E+/E++ £149 - £199

Contax G Series

G2 Body Only E++ £419
G1 Body Only E++ £179

WANTED

COMMISSION / Part-Exchange / CASH
CONTAX 645 / SLR / G Series
PHONE for QUOTE - 01463 783850
or Email info@ffordes.com

16mm F8 G + Finder E++ £399
28mm F2.8 G - Black E++ £239
35-70mm F3.5-5.6 G Vario E++ £369 - £399
35mm F2.8 G E++ £239
90mm F2.8 G E+/E++ £39 - £189
TLA140 Flash E+/Mint- £39 - £59
TLA200 Flash E+/E++ £65 - £119
GC211 Front Cover (G2) E++ £29
GG1 Hood E++ £15
GG2 Hood E++ £15
GG2 Lens Hood E++ £15
GG3 Lens Hood E++ £15
46mm B2 (B2A) filter E++ / Mint- £12 - £20
46mm Skylight 1A filter E++ £15

Contax SLR

N1 + 24-85mm E++ / Unused £499 - £750
NX + 28-80mm E++ / Unused £299 - £499
Preview Body Only E+/E++ £179 - £249
RTS + Winder E++ £149
RTS3 Body Only E++ £399
AX Body Only Exc / E++ £179 - £369
RX Body Only As Seen / E++ £179 - £299
Ania Body Only E+/E++ £169 - £199
S2 Body Only E++ £499
ST Body Only E++ £299
137MA Body Only E++ £79
137MD + Grip Body Only E++ £89
15mm F3.5 AE E++ £85
18mm F4 MM E+/E++ £449 - £499
21mm F2.8 MM Mint- £1,349
24mm F2.8 Super Wide Sigma E++ £59
25mm F2.8 MM E++ £399
28mm F2 AE E++ £599
28mm F2.0 MM E++ £649
35mm F2.5 Tamron E++ £29
28mm F2.8 Paragon E++ £19
28mm F2.8 Sigma Unused £25
28mm F2.8 DS8 Yashica E++ £15
28mm F2.8 MM E+/E++ £199 - £249



28mm F2.8 PC S/Angulon Schneider E++ £599
28-70mm F3.5-4.5 Sigma E++ £25
28-70mm F3.5-4.5 MM E+/Mint- £199 - £379
28-80mm F3.5-5.6 AF E++ / New £279 - £399
28-105mm F3.5-4.5 SZK Tokina E++ £39
28-210mm F3.5-5.6 Vivitar Unused £39
35mm F2.8 AE E++ £199
35-70mm F3.5-4.5 AF Yashica Mint- £45
35-135mm F3.5-4.5 MM E++ £99
50mm F2.8 Macro Sigma E++ £59
60mm F2.8 AE Macro E+/Mint- £439 - £499
70-210mm F2.8 Apo Sigma E++ £199
70-210mm F3.5-4.5 Apo Sigma E++ £49
70-300mm F4-5.6 AF E++ / Unused £449 - £799
75-200mm F4.5 MC Yashica E++ £25
80-200mm F4 MM E+/Mint- £279 - £375
80-200mm F4.5 Tokina E++ £25
100mm F2.8 AE Macro E++ £549
100mm F3.5 AE E++ £249
135mm F2 (60 Year Edition) Unused £2,499
135mm F2.8 AE E++ £129
135mm F2.8 MM E++ £199
180mm F2.8 AE E++ £449
180mm F2.8 MM E+/E++ £329 - £499
200mm F2 MM Mint- £3,249
200mm F3.5 AE As Seen / E++ £99 - £199
300mm F2.8 LD SP Tamron E++ £299
300mm F4 MM E+/E++ £299 - £349
TLA20 Flash E+/E++ £29 - £39
TLA280 Flash E++ / Mint- £79 - £119
TLA30 Flash As Seen / Mint- £20 - £59
TLA360 Flash Exc / E++ £99 - £199
TLA480 Flash E++ £199

Digital SLR

CANON EOS 10S MkIII Body Only E+/Mint- £2,799 - £2,999
EOS 1D MKIII Body Only As Seen / E++ £599 - £849
EOS 5D MkII Body Only E++ / Mint- £1,499 - £1,935
EOS 40D Body Only E+/E++ £379
EOS 400D Body Only E++ £219
Rebel XTII Body Only As Seen £149
EOS 400D + 18-55MM E++ £249
EOS 300 Body Only E+/E++ £239 - £259
EOS 200 Body Only E+/E++ £199 - £219
EOS 350D Body Only E++ £179
EOS Rebel + 18-55mm E++ £189
FUJI S Pro Body Only Mint- £549
S2 Pro Body Only E++ £159
KODAK DCS 320 Body Only As Seen £349
NIKON D2XS Body Only E++ £749
D2X Body Only E+/E++ £549 - £699
D1X Body Only E++ £349

WANTED

COMMISSION / Part-Exchange / CASH
Nikon D300S/X, D700, D300i, D90, D80
PHONE for QUOTE 01463 783850
or Email info@ffordes.com

D300S Body Only Mint- £899
D90 Body Only Mint- £449
D80 Body Only E++ £299 - £339
D5000 Body Only Mint- £349
D70 Body Only E+/E++ £149 - £179
D100 + MB-D100 Grip E++ £149
D100 Body Only E++ £149
OLYMPUS E1 + HLD-2 Battery Grip E++ £249
E1 Body Only E++ £179
E620 + 14-42mm E++ £349
E500 + 14-42mm E++ £159
EP-1 Silver Body Only E++ £179
PANASONIC G2 Body Only Mint- £229
GH1 Body Only E+/Mint- £349 - £399
GF-1 Body Only Mint- £219
G1 Body Only E++ / Mint- £199
DMC-LVF1 Viewfinder Mint- £119
PENTAX KX + 18-55mm Mint- £289
K2000 Body Only E++ £199
K10D Body Only As Seen £99
K1000 + 18-55mm E++ £229
SONY A700 Body Only E++ £449
NEX5 + 18-55mm + Flash Mint- £399

Hasselblad H Series

H4D Complete 50MP Digital E++ £12,500



H3D Complete 39MP Digital Mint- £9,999
H1 Body + AE Prism + Magazine E++ £1,399
28mm F4 HCD E++ £2,450
35mm F3.5 HC E++ £1,899
150mm F3.2 HC E++ £1,399
300mm HC F4.5 F E++ £1,999
1.7x H Converter Mint- £699
HC Film Insert E++ £79
HM 1632 Magazine E+/Mint- £149 - £369
Hmi Polaroid Mag E++ £149
HM100 Polaroid Mag E++ / Mint- £99 - £149
HS Grid Screen Mint- £75
HS Standard Screen Mint- £50
Quick Tripod Coupling 45144 E++ £49
SCA3902 Flash Adapter E++ £45
Spirit Level E++ £20
BCH Charger + 9.6V Battery E++ £119
Global Image Locator E++ £249

Hasselblad V Series

501CM Complete Mint- £1,399
503CW Complete E++ £1,899
Arc Outfit E++ £2,250
SWCM Complete E++ £1,199
500ELX Black Body Only E++ £449 - £450
30mm F3.5 CF Fisheye E++ £2,999
35mm F5.6 C Black Exc £399
40mm F4 C T BLACK E++ £399
40mm F4 CF FLE E++ £799
50mm F4 C Black E++ £239
50mm F4 C Chrome As Seen £149
50mm F4 CFI Exc Demo £1,899
50mm F4 Classic ZV Zeiss Unused £2,999
60mm F3.5 C Black Exc £399
80-120mm F4.8 FE E++ £749
80mm F2.8 FE E++ £399
120mm F4 CF Macro E++ £849 - £949
135mm F5.6 C Macro E+/E++ £249 - £349
135mm F5.6 S Planar E++ £249
150mm F4 C Black E+/E++ £249 - £299
150mm F4 C Chrome Exc £99

150mm F4 CF As Seen / E++ £299 - £449
150mm F4 CFI Exc Demo / E++ £799 - £1,499
150mm F2.8 F E++ £225
250mm F5.6 C Black E++ £225
250mm F5.6 C Chrome As Seen / E++ £39 - £149
250mm F5.6 CF E+/E++ £499
250mm F4 FE E+/E++ £549 - £599

WANTED

COMMISSION / Part-Exchange / CASH
Hasselblad 503 / 501 / 500cm/c / SWC
PHONE for QUOTE 01463 783850
or Email info@ffordes.com

2x Converter Vivitar E+/E++ £45 - £49
2x Multi Converter E++ £249
2x Converter E++ / Mint- £299 - £449
70 Chrome Mag E++ £39
A12 Black Mag As Seen £99
A12 Chrome Mag Clearance / E++ £79 - £99
A16 Chrome Mag E++ £179
A16S Chrome Mag E++ £69
A24 Black Mag E+/E++ £49 - £129
A24 Chrome Mag Exc / Mint- £49 - £125
A24 TCC Black Mag E++ £139
E12 Chrome Mag E++ £279
E24 Black Mag E+/Mint- £199 - £229
H10 Back E++ £499
polaris polaroid back E++ £75
Polaplug Mag E++ £39
Acule Matte Screen 42165 E++ £85
MC2 Prism Exc £35
PM Prism E++ £149
PMS Prism E++ £199
PME3 Prism E+/Mint- £269 - £299
PME3 Meter Prism E++ £299
Viewfinder Magnifier 42459 E++ £149

Leica M Series

M8 Black Body Only Digital E++ £1,679
MP 0.58x Chrome Body Only Mint- £2,199 - £2,299
M7 0.72x Black Body Only E++ £1,499
M7 0.72x Chrome Body Only E++ £1,450 - £1,499
M7 0.85x Black Body Only E++ £1,499
M6 0.72x Black Body Only E++ £799
M6 0.72x Titanium Body Only Mint- £1,450
M4-P Black Body Only E++ £599
M2 Chrome Body E++ £599
M2 Chrome Body Only E++ £549
MDA Black Body Only E++ £349
MDA Chrome Body Only E++ £499
CL Black Body Only E++ £349
Hexar RF + 50mm F2 Exc £699
Hexar RF Body Only E++ £499
28mm F2 VM Ultron Voigtlander E++ £349
28mm F2.8 Hexanon M Konica E++ £369
28mm F2.8 M Rokkor E++ £399
35mm F2 Aspheric + Black 6 Bit E++ £1,649
40mm F1.4 VM Nokton MC Voigtlander Mint- £420
50mm F1.5 Summarit As Seen £299
90mm F2 Black E++ £499
90mm F2.8 Chrome Exc £299
90mm F4 Collapsible E++ £225 - £249
90mm F4 Elmar E39 E+/E++ £249 - £349
90mm F4 M Rokkor Minolta E++ £299
135mm F2.8 Black E++ £249
135mm F2.8 M Black As Seen £225 - £259
135mm F4.5 Chrome As Seen / E++ £95 - £125
28mm Black Metal Finder E++ £199
28mm Black Metal Finder Pasoptik Mint- £249 - £279
A42 Swing Polariser E++ £79
Brightline Finder 18mm - Black Mint- £399



CSEP Mod 2 Thumb Grip Tumbs Up Mint- £69
Dioptre M+0.5 E++ £33
Handgrip M E++ £75
M4-2 Winder Exc / E++ £49 - £95
MC Booster As Seen £25
Motor M E



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Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Revolving Adapter NEW Phone
Pro SD 120 mag Mint- £59
Pro SD 120 Mag (6x4.5) NEW Phone
ProS 120 Mag E+ £35
ProS 120 Mag (6x4.5cm) E+ £39
ProS 220 Mag E+ £145
Screen Type C & D NEW Phone
Left Hand Grip NEW Phone

WANTED
COMMISSION / Part-Exchange / CASH
Mamiya 66MF, 77II, Lenses
PHONE for QUOTE 01463 783850

Mamiya RZ67
Pro II Complete E+ £399
Pro Complete E+ £549
37mm F4.5 Fisheye Z E+ £499
50mm F4.5 Exc / E+ £299 - £350
50mm F4.5 W Ex Demo / E+ £199 - £499
50mm F4.5 Z E+ £299
50mm F4.5 ULD NEW Phone
65mm F4 L-A NEW Phone
65mm F4 W As Seen £149
75mm F4.5 L SB + Spacer E+ £349
75mm F4.5 Shift W E+ / E+ £399 - £549
100-200mm F5.2 W E+ £399
140mm F4.5 Macro ML-A E+ / E+ £299 - £399
140mm F4.5 Macro Z E+ £249
140mm F4.5 W Macro E+ / E+ £219 - £259
150mm F3.5 W Mint- £249
180mm F4 Soft VSF DIL E+ £499 - £599
180mm F4.5 Mint- £299
180mm F4.5 W Exc / E+ £149 - £199
180mm F4.5 WN E+ / E+ £149 - £395
250mm F4.5 E+ £179
250mm F4.5 W E+ / E+ £149 - £225
250mm F4.5 Z Exc / Mint- £179 - £219
350mm F5.6 Apo E+ £799
360mm F5.2 E+ £249
360mm F6 E+ £299
1.4x Converter E+ £249
Extension Tube No 2 E+ £79
Extension Tube NA703 NEW Phone
120 Pro II Mag Ex Demo / E+ £69 - £89
220 Pro II Mag NEW Phone
120 Pro Mag Ex Demo / Mint- £65 - £69
120 Pro Mag (6x4.5) E+ £145
120 Pro Mag (6x4.5cm) Ex Demo £89
AE Magnifying Hood Ex Demo £149
AE Prism Finder As Seen £149
PD Prism Finder E+ £129
Polaroid Mag II NEW Phone
Polaroid Mag E+ £30 - £39
L Grip holder RZ (524700) E+ £59
Winder II E+ £59
GG3 Front Hood NEW Phone

Wireless Remote Control Set RS401 NEW £49

Mamiya TLR
C330 ProS Body Only E+ £199
C220F + 80mm F2.8 E+ £175
65mm F3.5 Sekor E+ £109
105mm F3.5 Sekor Exc £59
135mm F4.5 Sekor E+ £85
Paramender E+ / E+ £35 - £39
Paramender 2 E+ £49
Pistol Grip E+ £35
Pencilfinder As Seen / E+ £25 - £59

Minolta/Sony AF Lenses
10-20mm F4-5.6 EX DC Sigma E+ £309
17-35mm F2.8-4 D AF E+ £299
17-50mm F2.8 XR Di II Tamron E+ £239
18-70mm F3.5-5.6 DT Sony E+ £65 - £69
21-35mm F3.5-4.2 Sigma E+ £49
24-105mm F3.5-4.5 D E+ £159
24-105mm F3.5-4.5 DT Sony E+ £279
24-105mm F3.5-5.6 D E+ £129
24-200mm F3.5-5.6 ATX Tokina E+ £159
24-70mm F2.8 EX DG Sigma E+ £199
24mm F2.8 AF E+ £249
28-200mm F4-5.6 Sigma E+ / E+ £45 - £49
28-70mm F3.5-4.5 Sigma E+ £25
28-80mm F3.5-5.6 D E+ £39
28-80mm F4-5.6 Xi E+ £39
28mm F2.8 AF Exc / E+ £49 - £99
28mm F2.8 AF Sony E+ £129
30mm F2.8 SAM Macro Sony Mint- £119
35-300mm F4.5-6.7 Tokina E+ £159
50mm F2.8 AF Macro E+ £179
60mm F2 Di II Macro Tamron NEW Phone
70-210mm F4.5-5.6 AF E+ £79
105mm F2.8 EX Macro Sigma E+ £249
300mm F2.8 APO AF Sigma E+ £599

WANTED
COMMISSION / Part-Exchange / CASH
SONY Auto Focus Lenses
PHONE for QUOTE 01463 783850
or Email info@ffordes.com

Minolta Manual Lenses
24mm F2.8 Super Wide II Sigma E+ £49
28mm F2.5 Vivitar E+ £15 - £29
28mm F3.5 MC E+ / Mint- £25 - £49
28-200mm F3.8-5.6 Asph Tamron E+ £59
28-50mm F3.5-4.5 Tamron E+ £25
28-70mm F3.5-4.8 MD E+ / E+ £29 - £39
35mm F4 W GE Rokkor E+ £49
35mm F4.5 W E+ £25 - £35
35-70mm F3.5 MD E+ / E+ £19 - £29
50mm F2.8 Macro Sigma E+ £65 - £75
50-250mm F4-5.6 Tokina E+ £39
70-150mm F3.8 Vivitar E+ £39
70-210mm F4 MD Exc £39
70-210mm F4-5.6 Sigma E+ £15
70-210mm F4-5.6 Tokina E+ £25
70-210mm F4.5-5.6 Macro Vivitar Unused £29
80-200mm F4.5-5.6 Vivitar E+ £15
100-200mm F5.6 MD E+ / E+ £35 - £45
100-300mm F5.6 MD E+ £45
100mm F4 MD Macro E+ £149
135mm F3.5 MD E+ £49
180mm F5.6 Apo Macro Sigma E+ £39
200mm F4.5 MC E+ £30
300mm F4.5 MC E+ £79 - £99
300mm F4.5 MD E+ £39
400mm F5.6 Tokina E+ £75
500mm F8 Reflex Canon E+ £35

1:1 Ext Tube 50/3.5 E+ / Mint- £20 - £25
Auto Extension Tube Set Vivitar E+ £15 - £19
Extension Tube Set E+ / E+ £15 - £29
Extension Tube Set II E+ £19
Cable FB E+ £9
Cable OC E+ £9
Manual Tube Set E+ £20
Winder D Exc / E+ £15 - £19
Winder G E+ £15

Nikon AF Auto Focus
F6 Body Only E+ / Mint- £799 - £899
F5 Anniversary Body Only Unused £1,199
F5 Body Only Exc / E+ £199 - £399
F4S Body Only As Seen / E+ £99 - £199
F100 Body + MB15 Grip E+ £199



F100 Body Only As Seen / E+ £99 - £239
F90X + MB10 Grip As Seen / E+ £59 - £89
F90X + MP26 Back E+ £79
F90X Body Only Exc / E+ £29 - £79
F90 Body Only E+ / E+ £39 - £69
F80 Black + 28-80mm E+ £109
F80 Black + MB16 Grip E+ £89
F80 Black Body Only E+ / E+ £59 - £89
F80 Chrome Body Only E+ £49
F801 Body Only E+ / E+ £29 - £39
F801S Body Only E+ £39
F70 + 35-80mm E+ £29
F70 Body Only E+ / E+ £29 - £49
F601 Body Only As Seen / E+ £25 - £45
F65 Chrome + 28-80mm E+ / E+ £45 - £49
F65 Chrome Body Only As Seen / Unused £35 - £69
F60 Chrome Body Only As Seen / E+ £21 - £49
F55 Chrome + 28-100mm E+ £49
F55 Chrome + 28-80mm E+ £39
F55 Chrome Body Only E+ / Mint- £20 - £69
F55 Black Body Only E+ £49
F50 + 35-80mm AFD E+ £25
F50 Black Body Only E+ / E+ £19 - £25
F50 Chrome Body Only E+ £19
F401 Body Only Unused £39
F401S Q/Date Body Only Unused £59
Pronoa 600i + 24-70mm E+ £79
Pronoa S + 30-80mm Unused £59 - £79
10-17mm F3.5-4.5 ATX DX Tokina NEW Phone
12-24mm F4 G AFS DX ED Mint- £599
12-24mm F4.5-5.6 EX DG HSM Sigma E+ £399
12-24mm F4 ATX PRO Mk1 Tokina NEW Phone
14-24mm F2.8 G ED AFS Mint- £299
14mm F2.8 AFD E+ £749 - £799
15mm F2.8 EX Fisheye Sigma E+ £359
16-50mm F2.8 ATX Pro DX Mint- £399
17-35mm F2.8 AFS IFED D Mint- £749
18-35mm F3.5-4.5 AF Sigma E+ £99
18-35mm F3.5-4.5 AFD E+ / E+ £199 - £249
18-125mm F3.8-5.6 DC OS HSM Sigma E+ £179
18-135mm F3.5-5.6 G AFS DX E+ £119
18-250mm F3.5-6.3 Di II AF II Tamron E+ £149
18-270mm F3.5-6.3 Di II VC Tamron NEW Phone
19-35mm F3.5-4.5 Cosina E+ £59
24mm F2.8 AF E+ £199
24mm F3.5 ED PC-E Mint- £1,149
24mm F1.8 EX DG D Sigma E+ £199
24-50mm F3.3-4.5 AF Exc £49
24-50mm F3.3-4.5 AFD E+ £99
24-70mm F2.8 EX DG Sigma E+ £199
24-85mm F2.8 AFD E+ £249
24-85mm F3.5-4.5 AFS E+ £229
24-120mm F3.5-5.6 ED AFD As Seen / E+ £79 - £179
24-120mm F3.5-5.6 G AFS ED VRE+ / Mint- £249 - £399
24-135mm F3.5-5.6 Asph Sigma E+ £59
28mm F1.8 EX DG Sigma E+ £199
28-70mm F2.8 D EX Sigma E+ £199
28-70mm F2.8 Series I Vivitar Unused £149
28-70mm F3.5-4.5 AFD E+ / E+ £99 - £125
28-80mm F3.5-5.6 AFG E+ £39
28-100mm F3.5-5.6 AFG E+ / E+ £39 - £59
28-105mm F4-5.6 AF Vivitar Unused £59
28-300mm F3.5-5.6 XR Di E+ £199
30mm F1.4 DC EX HSM Sigma E+ £199 - £279
30mm F1.4 DC EX HSM Sigma NEW Phone
35-105mm F3.5-4.5 AF E+ £99
50mm F2.8 EX DG Macro Sigma E+ £159
55-200mm F4-5.6 AFS DX G Mint- £119
55-200mm F4-5.6 DC Sigma Unused £69
55-200mm F4-5.6 Di II Tamron E+ £39
70-210mm F3.5-4.5 Apo Sigma E+ £49
70-210mm F4 AF E+ / E+ £139 - £249
70-210mm F4-5.6 UC AF Sigma Mint- £69
70-300mm F4-5.6 AFG E+ / Mint- £59 - £79
70-300mm F4-5.6 DG OS Sigma E+ £199
70-300mm F4-5.6 ED AFD E+ / Unused £139 - £229
80-200mm F2.8 ED AF E+ £349
80-200mm F2.8 ED AFD E+ £699
80-400mm F4-5.6 AFD VR E+ / E+ £799
80-400mm F4-5.6 Apo DG OS Sigma E+ £499 - £599
85mm F1.4 AFD Mint- £749
100-300mm F4 EX APO Sigma E+ £499
300mm F2.8 IFED AF Exc £1,199
1.4x Converter Tamron Unused £75
2x Converter Teleplus E+ £45
TC-20C Converter E+ £129
TC-20EII Converter E+ £149 - £179
TC16A Teleconverter Unused £39
TC20C Converter E+ £99
34AF-3N Flash Metz E+ £29
44M24 / Flash Metz E+ £109
6000AFN Macroflash Vivitar E+ £39
888AFZ Flash Sunpak E+ £15
D28 Flashgun Nissin Mint- £29
SB21B Ringflash E+ £149 - £179
SB24 Speedlight E+ / E+ £49
SB25 Speedlight E+ £75
SB26 Speedlight E+ £79 - £89
SB28 Speedlight E+ / Mint- £79
SB50X Speedlight E+ / Mint- £79
SB600 Speedlight E+ £169
SB900 Adapter Ringflash E+ £79
AC-1E Cord Unused £15
BC-020G Plate Kirk Mint- £20
MF21 Multi Control Back E+ / Unused £25 - £59
MF25 Database E+ £29
MF27 Database (F5) Unused £99
MH15 Quick Charger + MN15 Batt E+ £59
MH30 Charger Unit E+ £49
PF2 Focus Stage E+ £89
Polaroid Back F4 NPC E+ £99
Polaroid Back F5 NPC E+ £149
SC17 Flash Cord E+ / Mint- £35

Nikon Manual Lenses
75mm F5.6 Fisheye E+ £499

WANTED
COMMISSION / Part-Exchange / CASH
Nikon AutoFocus & Manual Lenses
PHONE for QUOTE 01463 783850
or Email info@ffordes.com

15mm F2.8 UW + Finder E+ £399
20mm F2.8 UW Nikkor E+ £199
24mm F2.8 AIS E+ / Unused £149 - £450
28mm F2 AI E+ £175
28mm F2 Distagon ZF Zeiss Mint- £749
28mm F2.8 AIS E+ £149
28mm F2.8 Series E Unused £150
28mm F3.5 AI E+ £69 - £75
35mm F2 AIS E+ / Mint- £149 - £450
35mm F3.5 PC Shift E+ £299
35-105mm F3.5-4.5 AIS Exc / E+ £79 - £149
35-135mm F3.5-4.5 AIS E+ £129
35-70mm F3.3-4.5 AIS E+ £59 - £75
43-86mm F3.5 Auto Unused £175
43-86mm F3.5 Non AI Exc / E+ £59 - £75
45mm F2.8 P Unused £399
50mm F1.2 AIS Mint- £499
50mm F1.4 AIS E+ £169
50-300mm F4.5 AI E+ £399
55mm F2.8 AIS Micro As Seen / E+ £79 - £149
55mm F3.5 AI Micro As Seen £59
55mm F3.5 Micro Non AI E+ £79
55mm F3.5 Micro Non AI + M2 Adapter E+ £89
70-210mm F3.5-4.5 Apo Sigma E+ £59
70-210mm F4 Series E E+ / Unused £69 - £195
70-210mm F4-5.6 UC Sigma E+ £19 - £69
85mm F1.8 Non AI E+ £299
85mm F2 AIS E+ £159 - £199
100-300mm F5.6 AIS E+ £129 - £179
105mm F2 AIS E+ £169
135mm F3.8 Non AI Exc / E+ £49 - £65
180mm F2.8 AI E+ £299
180mm F2.8 ED AIS Unused £699
200mm F2 IFED AIS E+ £1,999
200mm F4 Non AI E+ £79
200mm F5.6 Medical E+ £499
300mm F2.8 AI Arsat E+ £349
300mm F4.5 AI E+ £149
500mm F8 Reflex E+ £225
500mm F8 Reflex Tokina E+ £79
600mm F5.6 IFED AI E+ £999

Olympus OM Lenses
16mm F3.5 Fisheye Zuiko E+ £450
21mm F3.5 Zuiko E+ £229 - £299
28mm F2.8 Zuiko E+ £59

WANTED
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OLYMPUS OM Primes Lenses
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or Email info@ffordes.com

28mm F3.5 Zuiko E+ £49
28-210mm F3.5-5.6 Cosina E+ £35
28-210mm F3.5-5.6 Vivitar E+ £25
28-70mm F3.5-4.5 Sigma E+ £15
35mm F2.8 Zuiko Shift E+ £349
35-105mm F3.5-4.5 Zuiko E+ / E+ £69 - £99
35-70mm F3.5-4.5 Zuiko E+ / E+ £39 - £95
35-70mm F3.5-4.8 Zuiko E+ £39
35-70mm F3.8 Zuiko E+ £139
35-70mm F4 Zuiko Exc / E+ £29 - £45
50mm F1.8 Zuiko E+ £15
50mm F2 Macro Zuiko E+ £329
50mm F3.5 Macro Zuiko E+ £119
50-250mm F5 Zuiko E+ £299 - £349
65-200mm F4 Zuiko E+ / E+ £99 - £159
70-210mm F4-5.6 Sigma E+ £19
70-210mm F4-5.6-6 Zuiko E+ £49
75-150mm F4 Zuiko As Seen / E+ £15 - £59
80-200mm F4.5 Vivitar E+ £15
80-210mm F3.8-4 Tamron E+ £29
80mm F4 Auto Macro Zuiko E+ £159 - £225
80mm F4 Macro Zuiko E+ / E+ £159 - £199
85-210mm F4.5 Tamron E+ £29
100-200mm F5 Zuiko E+ £69
135mm F4.5 Macro Zuiko E+ £139
135mm F4.5 Macro Zuiko E+ £179 - £249
160mm F2.8 Zuiko E+ £349
200mm F4 Zuiko E+ / E+ £59
300mm F4.5 Zuiko E+ £99
300mm F5.6 Tamron E+ £79
400mm F6.3 Zuiko E+ / Mint- £599

Pentax 645
645N + 80-180mm E+ / E+ £899 - £749
645N Complete E+ £499 - £549
645 + 45-85mm E+ £469
645 Complete E+ / E+ £269 - £299
45mm F2.8 A E+ £249
45-85mm F4.5 FA E+ £849
55mm F2.8 A E+ / E+ £159 - £225
80-160mm F4.5 A E+ / E+ £299 - £399
80-160mm F4.5 FA E+ £399
200mm F4 A E+ £129
2x Rear Converter E+ £299
120 Insert E+ / Mint- £49 - £79
220 Insert E+ / E+ £29 - £59
Right Angle Finder 645 E+ £59

Spotting Scopes
KOWA TSN663 Scope + 30x Eyepiece E+ £599
TSN821 Scope + 32x Eyepiece E+ £599
LEICA Photo Adapter 800/1000mm E+ £99
Televi 62 Scope + 20-60x Eyepiece Xdemo Phone
Televi 77 Scope + 40x Eyepiece E+ £129
OPTICRON Classic MML Scope + 27x Eyepiece E+ £129
ES80 GA ED + 20-60x HDF Eyepiece + Case E+ £549
MEADE ETX 125 PE Telescope E+ £599
NIKON ED 80 Scope + 20-45x Eyepiece E+ £399
Kenko PF80A + Eyepieces E+ £249
Optolyth TBG80 + Eyepieces E+ £499
TBS80 Scope + Eyepieces E+ £599
Vanguard VSF53 12-50x50 E+ £119

Mamiya At Ffordes



RB67 Pro SD body

NEW STOCK
Incorporates a system enabling the back of the 6x7 format single lens reflex camera to be rotated 90 degrees to change vertical or horizontal format without changing the camera's position. This feature along with the large lens mount, increased lens precision coupled with an extended range of interchangeable lenses, from speciality lenses like shift to extra bright lenses, has significantly increased the versatility of the new 'SD', making it the favourite of some of the worlds best photographers.

Ffordes price... £549



RB67 150mm f4 soft focus

NEW STOCK
A unique, special application lens offering variable soft focus that can be used as a normal application telephoto at smaller apertures. It is the prime lens for many portrait and wedding photographers because of its unusual and controllable soft focus effects.

Ffordes price... £189



RB67 180mm f4.5 L-A

NEW STOCK
The 180mm f/4.5 is a compact mid range telephoto lens, and the most popular telephoto for the 6x7cm format. It yields a good camera to subject distance, slight flattening of portrait subjects, and exceptional sharpness. Equivalent to 87mm in 35mm format.

Ffordes price... £299



RB67 250mm f4.5 L-A

NEW STOCK
The 250mm f/4.5 is an unusually compact long telephoto design, with five elements in four groups. It creates accentuated foreshortening and accentuated foreshortening and accentuated distance between foreground and background objects. Equivalent to 118mm in 35mm format.

Ffordes price... £299



RB67 6x4.5 film holder

NEW STOCK
The back holds the film, film advance mechanism, counter, etc. and it is removable from the body. There is a 'darkslide' that seals off the back, which allows backs to be swapped mid-roll.

Ffordes price... £89



7 II c/w 80mm f4 L

NEW STOCK
interchangeable lens 6x7 format rangefinder camera with outstanding image fidelity. Its compact design makes it the smallest, lightest camera in its class, bringing easy portability and 35mm handling convenience to the 6x7 format. The precision rangefinder is ideal for quick, accurate focusing and portability in low light situations. The Mamiya 7II offers also multiple exposure capability and a range of lenses for most picture taking situations.

Ffordes price... £1999



50mm f4.5 L & finder Mamiya 7

NEW STOCK
The Mamiya 50mm f/4.5 is a true wide angle design that produces superb results, opening up a new world of photography. It is supplied with a detachable ultra wide optical finder used for composition. It features a built in adjustable diopter, rubber eyecup and built in spirit level. Equivalent to 25mm in 35mm format.

Ffordes price... £1499



65mm f4 L Mamiya 7

NEW STOCK
The Mamiya 65mm f/4.0 is a true wide angle design offering distortion - free performance that produces results virtually indistinguishable from standard focal lenses, yet allows the unique perspective and spatial relationships possible with a wide angle view. Equivalent to 32mm in 35mm format.

Ffordes price... £1149



210mm f8 L & finder Mamiya 7

NEW STOCK
The Mamiya 210mm f/8 lens is a compact 17 ounce, 4.9 inch lens designed to meet the needs of Mamiya 7II owners who need a lightweight telephoto to capture distant landscapes. This lens is not coupled to the rangefinder, and must be set for the estimated distance of the subject. Equivalent to 105mm in 35mm format.

Ffordes price... £959



Polarising filter Mamiya 7

Compatible with all Mamiya 7 Series lenses, and mounts bayonet style on the front of the lens barrel.



RS401 remote control

Ffordes price... £199

Fits 645 / RZ Ffordes price... £69

Email: info@ffordes.com

Fax: 01463 782 072

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APO-DIGITAR 28-120mm IRIS/COPAL...
DIGITAR 60, 80, 90, 100mm-ELECTRONIC SHUTTER
HORSEMAN VIEW CAMERA CONVERTER
OUTFIT...
IMACON SCANNERS-to 6x17cm...

PROFOTO 7a12/2400/7b PROFILASH

ESOTERICA/EXOTICA/CLASSICA
ASAP MOTOR, HASSEL500 BXD...
ALPA 360° ROTOCAMERA, ASNEW...
ALPA 6c, 9d, 10d, 11-SI...
ALPA LENSES 24-500mm...
APO-SYMMAR 480mm (10x8-12x16)...
ARC HASSELBLAD LENSES 35-75...
ARCA 10x8, 5x7, 5x4 Outfits...
BESSA L/T/R-LENSES 12-90mm...
BRONICA RF45s-65/UNUSED?...
BRONICA RF LENSES, 45-135mm...
BRONICA EC/S2A, comp...
BRONICA ETRS4+LENSES, etc...
BRONICA SQA/40-500+Accs...
BRONICA GS1+50-250+Accs...
BRONICA 60/180PE, UNUSED?...
BRONICA 105/110-1.1, NEW?...
BRONICA ETRS, BXD, NEW?...
CANON 1DS MK111/NEW?...
CANON 1D MK111/UNUSED...
CANON WFT-E2 TRANSMITTER...
CANON 1DS MK11/BXD ASNEW...

CANON EOS 1DS/BXD ASNEW...
CANON EOS 1D MK11...
CANON EOS 1D/BXD/ASNEW...
CANON EOS 50D/BXD/ASNEW...
CANON EOS 550D BXD ASNEW...
CANON EOS 300/400/ASNEW...
CANON 24.5, 90TTL/Shift...
CANON EF/HS/ASNEW...
CANON F1n/ASNEW/UNUSED...
CANON F1, ORIGINAL, BXD NEW?...
CANON FD 17/20mm/ASNEW...
CANON FD 24mm f1.4L...
CANON FD50/100 MACRO/TUBE...
CANON FD 85mm f1.2L...
CANON FD 50-300mm L+Hood, nice...
CANON FD 300/4/300f2.8...
CANON FD 400mm 12.8, 8.00mm 5.6...
CANON VT/V1T+50mm(L39)...
CANON 50mm f1.1, L39...
CANON EOS 85mm f1.2L/11...
CANON EOS 100mm MACRO...
CANON EOS 14mm f2.8/11...
CANON ZEISS 85f1.4(MF)...
CANON EOS 15mm FISHEYE...
CANON 24mm f1.4L/11...
CANON 300mm f2.8L/ASNEW...
CANON 300mm f4L/IS/ASNEW...
CANON 400mm f2.8L/11...
CANON-SIGMA 400f5.6 HSM...
CANON 600mm f4L/IS...
CANON-TAMRON 11-17/10-24...
CANON-TKNA 10-17mm FISHEYE...
CANON 16-35 f2.8L/11...
CANON 17-35mm f2.8L...
CANON EOS 17-40L/ASNEW...
CANON EOS 20-35 f2.8L...
CANON 15-22mm/ASNEW...
CANON EF 55, NEW, NO Box...
CANON EF 17-55f2.8...
CANON 24-70 f2.8L/ASNEW...
CANON 24-105mm L/NEW...
CANON 28-70 f2.8L/ASNEW...
CANON 28-300mm LIS...
CANON 35-350mm L/ASNEW...
CANON 70-200 f2.8L/IS...
CANON 70-200 f4L/IS...
CANON EOS 100-400L IS...
AF-SIGMA 120-300f2.8...
AF-SIGMA 100-300f4 ASNEW...
AF-124 TKNA-DX SIGMA...
CANON EXP SPEEDLITES...
CANON MR14 RINGFLASH...
CONTAX N1 BODY/UNUSED...
CONTAX 24-85AF/NEW...
CONTAX 25mm 28mm/MM...
CONTAX 25mm f1.4/11M...
CONTAX 1/8XT/NEW?...
CONTAX 12, GOLD/BLACK NEW?...
CONTAX DATABACK-T2 GOLD...
CONTAX T2, TITAN/ASNEW...
CONTAX T3/ANNIV/70YR...
CONTAX T4S/2/3/BLACK/NEW...
CONTAX 645 comp/LENSES...
CONTAX 645 35mm, 120MAKRO...

CONTAX 62+45mm/BLACK/NEW?...
CONTAX-6 LENSES/BLACK/NEW...
ALLMEYER 5cm f1, T mount...
NLARGERS/From 35mm-10x8...
PSON P3-5000 PORTABLE STORG...
KAKTA VJ, VARIOUS+LENSES...
UID HEAD/OTHER TRIPODS...
COME TO SHOP
FUJI SWD65mm f3.6/36f2.8...
FUJI 645 MF/AF...
FUJI GW670/690, 90mm...
FUJI GSW680, 85mm...
FUJI GSW680 MK111, 85mm...
FUJI GX 617-90mm/105mm...
FUJI 617-LENSES-90/105mm...
FUJI 300mm/FINDER-GX617...
FUJI GX617 90-300 LENS/HEAD...
FUJI GX680-111+135mm, asnew...
FUJI GX 680 MK1-3 Comp...
FUJI GX680 LENSES-50-300mm...
FUJI GX680 500mm+Accs, rarity...
FUJI GX680 AE-FINDER, asnew...
FUJI GX680-111 BEATIE SCREEN...
FUJI GX680-111 220/POLA...
GANDOLFI L/LOUIS/5x4-10x8...
GANDOLFI 5x4 VARIANT-3, NEW?...
HASSEL FLEBODY/ASNEW...
HASSEL PMX 45, BOXED, NEW?...
HASSEL PM 90/NEW?...
HASSEL PM45/BOXED, NEW...
HASSEL ACUTEMAT-GRID/SPLIT...
HASSEL EXPAN/11+45/BOXED/1095-2450...
HASSEL EXPAN 30mm, C-ftr, Etc...
HASSEL EXPAN 45mm/90mm...
HASSEL EXPAN CAPS/HOODS...
HASSEL 100mm CF/ASNEW...

HASSEL 903SW/ASNEW...
HASSEL 205TCC/COMPASNEW...
HASSEL 205FCF...
HASSEL E12/E16 Mag, NEW...
HASSEL 60-120 F/NEW...
HASSEL 501C/CM COMP...
HASSEL 503CW/COMP/NEW?...
HASSEL H1 Comp/ASNEW...
HASSEL H1+PHASE ONE P25...
HASSEL H1 system 35-300mm lenses...
HASSEL 180mm CF/E/ASNEW...
HASSEL 150/250mm T...
HASSEL 120mm CF/VE MKRO...
HASSEL 140-280mm/ASNEW...
HASSELBLAD H2 COMPLETE NEW...
HASSEL 202FA COMPLETE...
HASSEL 400mm CF-FLE/ASNEW...
HASSEL 400mm CFE-IF...
HASSEL 250mm CF/ASNEW...
HASSEL/METZ 4504 TTL FLASH...
HASSEL SCA 390 ADAPTER...
HORSEMAN ViewCamera Conv Outfit...
KONICA HEXAR RF-50mm...
LEICA PRADO 6x6 PROJECTOR...
LEICA DIGITAL MODULAR-R...
LEICA M8, BUCHR/NEW?...
LEICA UV/IR FILTERS, NEW?...
LEICA SUMMARIT-M, 35, 50, 75...
LEICA 11cm BODY...
LEICA 50mm 35mm SUMMICRON SCREW/ASNEW...
LEICA SUMARIT 139 5cm f1.5 ASNEW...
LEICA 50mm SUMMARIT UV/HOOD...
LEICA ZEISS 18/25mm M-NEW...
LEICA 21mm, 24mm f2.8/M/ASPH...
LEICA 28mm f2 APO/BBIT...
LEICA 35mm f2.8/ASPH...
LEICA 35mm f1.4/ASPH...
LEICA 50mm f2.8/1.4/ASPH...
LEICA 50mm f1 NOCTILUX 1st&2nd...
LEICA M1, M2, M3, M4-2, really nice...
LEICA M2, M3, M4-2, really nice...
LEICA CL/ANVIV body...
MINOLTA CL 28, 40, 90, OUTFIT...
LEICA M4 CHR/BOXED/ASNEW...
LEICA MR4/CASED/ASNEW...
LEICA M4-CASE, BOXED, UNUSED...
LEICA M5/30L/BOXED, UNUSED...
LEICA M6/PLATIN-5011, 4 boxed...
LEICA M6 TITANIUM/UNUSED...
LEICA M6/TTL, CHR/BXD-UNUSED...
LEICA M7/Boxed/UNUSED?...
LEICA R8/R9/BXD-ASNEW...
LEICA PRADO-66+300mm f2.8...
LEICA PROJECTOR LENSES, NEW...
LEICA MINILUX, asnew...
LEICA MINILUX ED BOGNER BXD...
LINHOF MASTER/TECHNICARDAN...
LUMIDYNE PORTABLE PRO-FLASH...
LUMIDYNE PRESS-LENSES 50-250...
MAMIYA RZ67-11+110, BXD, NEW?...
MAMIYA 645 AFD COMP...
MAMIYA 35/55-110AF/UNUSED...
MAMIYA 120-A MACRO 645/AF...
MAMIYA 150mm f2.8, 6.45...
MAMIYA 77-11 Body...
MAMIYA 7 LENSES-43mm-210mm...
MAMIYA RZ67/11+110mm...
MAMIYA RZ PHASE-ONE PLATE...
MAMIYAFLEX 55mm/105DS, 180S...
METERS-DAYLIGHT/FLASH, LOTS-OF...
MINOLTA/SONY 1512, 8SIGMA FISH...
MINOLTA/SONY 17-35 f2.8, 4, NEW...
MINOLTA APO 100-300/400mm...
MINOLTA/SONY 170-500 SIGMA DG...
MINOLTA/SONY 600f8 SIGMA NEW?...
MINOLTA/SONY 35-105f2.8 TMRN...
MINOLTA/SONY 50/100mm MACRO...
MINOLTA-AF16, 20, 24, 35, 100...
MINOLTA/SONY 1.4x, 2x APO...
MINOLTA DYNAX 7, 9, NEW?...
MINOX MDC/TOURING, BOXED...
NIKOR 654, 90f4, 50CPAL...
NIKOR 654 BODY/UNUSED...
NIKOR S3 2000 KIT, UNUSED...
NIKOR S3 OLYMPIC-50f1.4...
NIKOR SP Sp Ed-35f1.8, NEW?...
NIKOR 35f1.4/NEW?...
NIKOR 28f1.4/BOXED/UNUSED?...
NIKOR 15A/V1A-35/UNUSED?...
NIKOR PC-SHIFT 28mm, 35mm...
NIKOR 14mm/18mm f2.8, 8AFD...
NIKOR 8mm 14SIGMA FISHEYE...
NIKOR 8mm f2.8 AIS, CASED...
NIKOR 15 f2.8 AIS/ASNEW...
NIKOR 16mm f2.8 D Fish...
NIKOR 16mm f2.8 AIS/ASNEW...
NIKOR 18mm f3.5, 5/4 AIS...
NIKOR ZEISS 50f1.4, NEW?...
NIKOR 60mm f2.8 D Micro...
NIKOR 85mm f1.4 AIS...
NIKOR 105f1.8/135f2.8 AIS...
NIKOR 120 MEDICAL/NEW?...
NIKOR 200f2.8/600f5.6 AIS...
NIKOR D300s/70mm f3.5/UNUSED...
NIKOR 12-24mm f4 AFS BXD...
NIKOR 14-24mm f4.0 NEW...
NIKOR 17-35mm f2.8 AFS...
NIKOR 17-55mm f2.8 DX...
NIKOR-TAMRON 17-50f2.8...
NIKOR 20-35mm f2.8 AFD...
NIKOR 16-85DX/ASNEW...
NIKOR 18-70 f1.35 DX AFS...
NIKOR 18-200mm VR...
NIKOR 28-45mm AI...
NIKOR 28-70mm f2.8 AFS...
NIKOR 24-120mm VR...
NIKOR 35-70mm AFD...
NIKOR VR 70-200f2.8...
NIKOR 70-210AFD/70-300ED...
NIKOR 80-200mm f2.8 AFS...
NIKOR 80-400mm VR...
NIKOR 50-300mm f4.5...
NIKOR 50-300mm f2.8 AIS...
NIKOR 400f2.8/600f4.1 AIS...
NIKOR 300mm f4 ED/AFS...
NIKOR 400mm f2.8 AF-ED...
NIKOR 400mm f4 AF...
NIKOR-AF 200-500 TMRN...
NIKOR SB 28 MACROLITE...
NIKOR SB200 R1C1 MACROKIT...
NIKOR SB-21 MACROLITE-F3...
NIKOR SB-17(F3) NEW?...
NIKOR DW1/D2/WL/UNUSED?...
NIKOR DAKO 2400 DW31, MF28...
NORMAN 24008 PORTA-FLASH...
OLYMPUS OM3/4/ASNEW...
OLYMPUS E31/30/330/300...
OLYMPUS 11-22/7-14mm NEW...
OLYMPUS 14-54mm/UNUSED?...
OLYMPUS 12-60/50f2.8-180...
OLYMPUS 50-200f2.8 3.5ASNEW...
OLYMPUS PEN FT/B+42mm f1.4...
PENTAX 6x7/67-11A/E-105mm...
PENTAX 67 55-100mm...
PENTAX 67 AUTO BELLOWS...
PENTAX 67 300/400/500mm...

PENTAX MZ-S BODY/UNUSED?...
PENTAX LX BODY/UNUSED...
PENTAX 31/43/77mm LIMITED...
PENTAX 35mm FISH 6x7...
PENTAX 645-DIGITAL, asnew...
PENTAX 645AF 33-55/35-45-85...
PENTAX 645AF 45/120/80-180...
PENTAX 645 600f5.6, asnew...
PENTAX 15mm SMC-M/A...
PENTAX M42 LENSES, VARIOUS...
PENTAX F4 50mm/100mm MACRO...
PENTAX AF 85f1.4...
PENTAX 50-135f2.8/60-250 ED...
PENTAX 16-50f2.8/12-24mm...
PENTAX AF TAMRON 28-75f2.8...
PENTAX-AF 70-200f2.8 SIGMA...
PENTAX ED 200f2.8/300f4SDM...
PENTAX AF 360/50f2.8 NEW?...
PENTAX SPOTMETER/AF/ASNEW...
PLAUBEL 67, 80f2.8 NIKKOR...
PENTAX 180/190/195...
PROFOTO 7B BATTERY...
PROFOTO 7B MULTI-CHARGER...
QUANTUM Q-FLASH OUTFITS...
RICOH GR1/S/V...
ROSS 10x8 Mahogany+Brass Lenses...
RODENSTOCK 55, 75, 90, 115mm...
RAYNOX 180deg PRO VERTER...
ROLLEIFLEX-1, 1929, Cased, CAP...
ROLLEIFLEX TELE-ROLLEI, asnew...
ROLLEI-SL35 GERMAN, BOXED, NEW?...
ROLLEI 50, 80, 150mm HFT, SL66...
ROLLEI SL66 PENTAPRISM...
ROLLEI PQ 60mm SCHNEIDER, RARE...
ROLLEI PQ500f2.8/180f2.8, ASNEW...
ROLLEI PQ 55SHFIT/110mm f2...
ROLLEI PQ 140-280mm, asnew...
ROLLEI AFM 35 Supercompact...
ROLLEI P66S 6x6 PROJECTOR...
SEKONIC L718/778 DUALSPOT...
SEKONIC L608 Cine...
SIGMA 180f2.8 1-2 MACRO, NAF...
SIGMA 70-200mm f2.8 DG/CAP/NAF...
SIGMA 135-400, CAP/NAF, NEW?...
SIGMA 170-500DG, CAP/NAF, SONY...
SIGMA 50-500mm, CAP/NAF...
SINAR NORMA 10x8&5x4, superb...
SIGMA 14mm f2.8 PENTAX AF...
SIGMA 10-20 CAF/NAF/PAF/NEW...
SIGMA 12-24mm CAP/NAF/NEW...
SIGMA 17-35mm 24-70 CAF/NAF...
SUNPAK AUTO-DX12R RINGFLASH...
SUPER ANGULON/LX 58/65/75/90...
TAMRON 300mm f2.8 MF...
WALKER TITAN 5x4, superb...
WIDELUX 15 PANORAMA(120)...
WESTON EUROMASTER 11, NEWCELLS...
YASHICA DENTAL-11, 100mm MICRO...
ZEISS BIOTAR 7.5cm f1.5 (M42)...
ZEISS 40/120mm PQ, ROLLEI SL6008...
ZEISS 300mm f2.8 APO CONTAX AE...
ZEISS 300mm f4 CONTAX AE...
ZEISS 21mm+FINDER-CONTAREX...
ZEISS 50mm f2.8 BLACK-CONTAREX...
ZEISS-V1 SPOTMETER (NOT LED)...
ZUIKO 21mm f2 OM, SUPERB...
ZUIKO 24mm SHFIT/ASNEW...
ZUIKO 35mm f2.8 (OM)BL, CASED...

SONY-MINOLTA FANS-NEW SONY
35mm f1.4, 85mm f1.4, Zeiss ZA, 70-200mm f2.8, 500mm f2.8, 2x extender, 100mm f2.8, macro 50mm f1.4, 11-18mm, 18-250mm, 18-70mm, 75-300mm, HVL-425f8...
AF-V900V/G-830grip, VF-62c/pool, VF-62N/tilt, VF-62...
SIGMA 300mm f4.0, 400f5.6, 70-300MM MACRO, PLUS, USED MINOLTA-AF...
2012.8.28/24.2.8.35f2.50f2.8M.85f1.4, 1.00f2.1, 1.35f2.8, 5.00f8...
USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111...
CANON 1D MK111/NEW?...
CANON 1DS MK11...
CANON EOS 1D MK111...
CANON EOS 1DS/ASNEW...
CANON EOS 10D/ASNEW...
CANON 300D, 400D/UNUSED...
CANON 550D/BXD/ASNEW...
CANON 200 + 18-55...
CANON 24-105mm/18-55...
BG ED3-300, D60, 100...
FUJI S1/S2/SP3PRO...
FUJI S5 PRO, BXD, ASNEW...
Kodak DCS Pro(N) new?...
Kodak DCS Pro14N/12C...
Kodak DCS 420, 520, 760...
LEICA DIGILUX 3+14-50...
Minolta RL375(Dynax Mount)...
PANASONIC G1+14-45ASNEW...
PANASONI GH1+14-140 UNUSED...
PANASONIC GH2+14-140 NEW UK...
PAN-LEICA 45mm MACRO, UNUSED...
PANASONIC 45-200mm, NEW...
PANASONIC 100-300, OIS, NEW...
SAMSUNG GX20, 14.6mm, NEW...
SONY A330/350/550/700...
SONY 75-300f2.8/72-50f2.8...
NIKON D70/70s/D100...
NIKON D1/X kit/asnew...
NIKON D2H...
NIKON D2X/DX/ASNEW...
NIKON D3X/700, 300s/UNUSED...
NIKON D80/D200/ASNEW...
NIKON D3100/5000/BXD...
OLYMPUS E1/E3/BXD, NEW?...
OLYMPUS HLD-2/BXD/NEW?...
OLYMPUS 7-14mm, UNUSED...
OLYMPUS 50mm f2 MACRO...
OLYMPUS 14-54f2.8...
LEICA 14-50mm f2.8-4/4(3rd)...
PENTAX K10/20/200D-18-55...
PENTAX 360-540FZ FLASH...

HOYA 80/81/85ABC, N02/4, FL-W, CIR-POL-43mm-82mm

ARRIFLEX LENSES, LOTS & LOTS-OF

PROFESSIONAL DIGITAL BACKS - BODIES
ALL MAKES OF NEW PRO BACKS
SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys...
Eyelike Pro scan back...
Kodak DCS Contax/Mamiya...
Kodak DCS Pro+ Hassel V...
LEAF 21 MF/HASSEL H or V...
LEAF APTUS 65/75 (SPECIAL)...
Leaf Cantare-Hassel V...
Mamiya 645AFD comp/new...

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various...
CONTAX 645 FLASH/BRACKET...
645-80+Kodak/Imacon-Digital...
645 Body...
CONTAX 645 35-400mm Lenses...
Battery Holder MP-1...
120/220/Inserts/Polabacks...
Accessories...
CONTAX 645 AUTOFOCUS...
CONTAX 645 complete, various...
CONTAX 645 FLASH/BRACKET...
645-80+Kodak/Imacon-Digital...
645 Body...
CONTAX 645 35-400mm Lenses...
Battery Holder MP-1...
120/220/Inserts/Polabacks...
Accessories...

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645-80+Kodak/Imacon-Digital...
645 Body...
CONTAX 645 35-400mm Lenses...
Battery Holder MP-1...
120/220/Inserts/Polabacks...
Accessories...

Mamiya RZ Pro IID, new...
Mamiya RZ Comp+Hassel Digiback...
HASSEL IMACON 384c 45HOT 39mm...
PHASE 1 P25 HASSEL-VH, 22MP...
HASSEL H1D/H2D+80mm...

LCD & VIDEO PROJECTORS
VARIOUS BY SONY, NEC, KODAK, SHARP, PANASONIC, ETC...
SONY VPLM-FM21 12 PROJ LENS...

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1...
CANON POWERSHOT G2-G11...
CONTAX TVS DIGITAL BXD, asnew...
HP 967 (10.1mp) New...
LEICA DIGILUX 1, asnew...
LEICA D LUX 2, NEW?...
Minolta Dimage Z2-25...
Nikon Coolpix 5000/5700...
NIKON COOLPIX P5000/5100...
Olympus E20, SP510, C5050...
PANASONIC LX1-3, FZ8-50...
RICOH GR DIGITAL...
RICOH GR1/S/V...
SONY H9, 15s, asnew...
Sony DSC P/W/T...
Sony DSC F717/F828...
Various 2-14MP cameras...

TEMBA HIGHEST QUALITY CAMERA BAGS-WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS, THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS, AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS, DSLR LENSES, CAMCORDERS, EXTRAWIDE & TELE. LOW PRICES

LARGE FORMAT 5x4, 5x7, 10x8 ETC
ARCA SWISS 5x4...
CAMBO 5x4, 10x8...
DEVERE 5x4...
GANDOLFI-ORIG/MODERN...
GRAFLEX/GRAFLEX view...
HORSEMAN 5x4...
LINHOF 5x4TECHNIKA/MONO...
MPP 5x4...
MAKRO 5x4...
SINAR 5x4 10x8...
LARGE FORMAT LENSES APLENTY...
WALKER TITAN 5x4, nice...

DIGITAL CAMCORDERS
Canon XL1, XL1s Kits...
Canon XM1/XM2/ASNEW...
Panasonic 120 3CCD...
PANASONIC DVC100A...
SONY PD150/170/NEW...
Sony IP1/5/7 NEW...
Sony VX1000/2000...
SONY HDV Z1E...
SONY HDV HCS, new?...
SONY DSR-V70+6-80mm...
Various amateur/pro camcorders...

BRONICA - LARGE STOCKS - PLEASE PHONE/EMAIL US
EOS 1D, 1DS MK1-111...
EOS 5D/BOXED/UNUSED?...
EOS IV/HS body/UNUSED...
EOS 1N/HS/1NRS, EOS3...
EOS 5.5D bodies...
EOS 10/33/100, 300V/NEW...
EOS 600/620/650/FManual...
EOS 500N/1000/50E...
EOS 1X, 1XT APS...
EOS 1 Polaroid back...
20mm/24mm f2.8 BUSM/ASNEW...
28mm f2.8/28f1.8 NEW...
28mm f3.5 Nikkor-PC, CAF...
50mm f1.8/1.4 AFSM/NEW...
85f1.8/100f2.8/2.8 Macro...
SIGMA 300f4, 400f5.6, 5.00...
1000mm 18 Sigma, trunk...
20-35mm USM...
24-85mm USM...
24-135mm TAMRON SP...
28-105mm/MK11...
28-135mm IS/NEW...
70-200mm IS/NEW...
70-200mm f2.8 SIGMA/NEW...
170-500mm SIGMA, asnew...
Extender 2x, 1.4x/11...
SPEEDLITE 360-S80EX11...
P8-ED, Cnnd Back, AE/BPE1...
MacroLite ML375, asnew...
Pola-filter 400f2.8/600f4...
ACCESSORIES GALORE...
PLEASE ASK

CANON MF-(CANON FD)
CANON FIN, asnew, UNUSED...
CANON F1N WL Finder, unused...
CANON Speedfinder-Old F1...
CANON F1n(old)+Motor+Drive...
F1N/AE, various+MOTOR/Drive...
F1n (original), various...
F1 LAKE PLACID, used...
BOOSTER FINDER, boxed, asnew...
CANON PELLIX+50mm f1.4...
CANON EF, rare...
T90, various...
AE1/A1, various...
T50/T70/T80, various...
FTB/n, various...
15mm f2.8 fisheye...
17mm f4, 20mm f2.8, 2.8/used...
20-35mm f1.4, 24-35mm f1.4, 24f1.4...
24mm f2.8...
24mm, 28mm, 35mm, 50mm...
28f2.35f2.8f1.8, 5.5f1.2...
35mm TILT/SHIFT...
100mm/Macro, 135mm, 200mm...
300mm f2.8/used...
400mm f2.8, various...
600mm f4.5, 800mm f5.6/L...
NUMEROUS ACCESSORIES...
PLEASE ASK

CANON MF-(CANON FD)
CANON FIN, asnew, UNUSED...
CANON F1N WL Finder, unused...
CANON Speedfinder-Old F1...
CANON F1n(old)+Motor+Drive...
F1N/AE, various+MOTOR/Drive...
F1n (original), various...
F1 LAKE PLACID, used...
BOOSTER FINDER, boxed, asnew...
CANON PELLIX+50mm f1.4...
CANON EF, rare...
T90, various...
AE1/A1, various...
T50/T70/T80, various...
FTB/n, various...
15mm f2.8 fisheye...
17mm f4, 20mm f2.8, 2.8/used...
20-35mm f1.4, 24-35mm f1.4, 24f1.4...
24mm f2.8...
24mm, 28mm, 35mm, 50mm...
28f2.35f2.8f1.8, 5.5f1.2...
35mm TILT/SHIFT...
100mm/Macro, 135mm, 200mm...
300mm f2.8/used...
400mm f2.8, various...
600mm f4.5, 800mm f5.6/L...
NUMEROUS ACCESSORIES...
PLEASE ASK

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CANON FIN, asnew, UNUSED...
CANON F1N WL Finder, unused...
CANON Speedfinder-Old F1...
CANON F1n(old)+Motor+Drive...
F1N/AE, various+MOTOR/Drive...
F1n (original), various...
F1 LAKE PLACID, used...
BOOSTER FINDER, boxed, asnew...
CANON PELLIX+50mm f1.4...
CANON EF, rare...
T90, various...
AE1/A1, various...
T50/T70/T80, various...
FTB/n, various...
15mm f2.8 fisheye...
17mm f4, 20mm f2.8, 2.8/used...
20-35mm f1.4, 24-35mm f1.4, 24f1.4...
24mm f2.8...
24mm, 28mm, 35mm, 50mm...
28f2.35f2.8f1.8, 5.5f1.2...
35mm TILT/SHIFT...
100mm/Macro, 135mm, 200mm...
300mm f2.8/used...
400mm f2.8, various...
600mm f4.5, 800mm f5.6/L...
NUMEROUS ACCESSORIES...
PLEASE ASK

CANON MF-(CANON FD)
CANON FIN, asnew, UNUSED...
CANON F1N WL Finder, unused...
CANON Speedfinder-Old F1...
CANON F1n(old)+Motor+Drive...
F1N/AE, various+MOTOR/Drive...
F1n (original), various...
F1 LAKE PLACID, used...
BOOSTER FINDER, boxed, asnew...
CANON PELLIX+50mm f1.4...
CANON EF, rare...
T90, various...
AE1/A1, various...
T50/T70/T80, various...
FTB/n, various...
15mm f2.8 fisheye...
17mm f4, 20mm f2.8, 2.8/used...
20-35mm f1.4, 24-35mm f1.4, 24f1.4...
24mm f2.8...
24mm, 28mm, 35mm, 50mm...
28f2.35f2.8f1.8, 5.5f1.2...
35mm TILT/SHIFT...
100mm/Macro, 135mm, 200mm...
300mm f2.8/used...
400mm f2.8, various...
600mm f4.5, 800mm f5.6/L...
NUMEROUS ACCESSORIES...
PLEASE ASK

Mamiya RZ Pro IID, new...
Mamiya RZ Comp+Hassel Digiback...
HASSEL IMACON 384c 45HOT 39mm...
PHASE 1 P25 HASSEL-VH, 22MP...
HASSEL H1D/H2D+80mm...

LCD & VIDEO PROJECTORS
VARIOUS BY SONY, NEC, KODAK, SHARP, PANASONIC, ETC...
SONY VPLM-FM21 12 PROJ LENS...

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1...
CANON POWERSHOT G2-G11...
CONTAX TVS DIGITAL BXD, asnew...
HP 967 (10.1mp) New...
LEICA DIGILUX 1, asnew...
LEICA D LUX 2, NEW?...



**LIGHT CRAFT
WORKSHOP**



"Light Craft Workshop neutral density filters are great for photographers wanting to explore very long exposures and they are great value for money."
- Will Cheung

ND4
ND8
ND16
ND32
ND64
ND128
ND256

ONE
FILTER

Fader
ND
Mk II

The Light Craft Workshop **Fader ND** is a new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from ND4 to ND400. Incredibly useful for videographers, cinematographers and still photographers alike, the filter allows total control over the amount of light entering the front of the lens. This allows long exposures or larger apertures to be used in bright conditions.

The new upgraded **Mk II** version brings significant improvements over earlier versions, with a new thinner filter frame, and enhanced optical elements to reduce image softening. A significantly better filter. Now available in 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm and 86mm diameters.

Also available from Light Craft Workshop, the highly acclaimed, multi-coated, ultra-thin, wide angle 9-stop ND filter...



The ND500 MC

for more details, please visit
www.LightCraftWorkshop.co.uk

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USED BARGAINS

	Guarantee	Period			
		in months			
CANON EOS DIGITAL SYSTEM					
Canon EOS 10 mki 8.2mp body	exc	+	£399.00		
Canon EOS 10 mki 8.2mp body only +box	exc	+	£399.00		
Canon EOS 10 mki 10.1mp body only +box	exc	+	£1,299.00		
Canon EOS SD mki 12.8mp body only +box	exc	+	£399.00		
Canon EOS 100 6mp +BGEDS grip	exc	+	£199.00		
Canon EOS 200 8.2mp body +box	exc	+	£229.00		
Canon EOS 300 8.2mp body +box	exc	+	£330.00		
Canon EOS 300 8.2mp body +box	mint	-	£360.00		
Canon EOS 400 10.1mp body	exc	+	£429.00		
Canon EOS 3000 6mp +10-55mm IS +box	exc	+	£199.00		
Canon EOS 550D 18mp +10-55mm IS +box	mint	-	£549.00		
Canon EOS D30 3.2mp	exc	+	£149.00		
Canon Speedlite	exc	+	£199.00		
Canon NP-E3 NiMH battery	exc	+	£50.00		
Canon BG-E1 battery grip	exc	+	£45.00		
Canon BG-E2N battery grip +case battery	exc	+	£119.00		
Canon BG-E3 battery grip	mint	-	£99.00		
Hahnel BG-E3 battery grip (400D)	mint	-	£39.00		
Canon BG-E4 battery grip +case battery	mint	-	£179.00		
Canon BG-E7 battery grip +box (7D)	mint	-	£139.00		
Canon Tripod Ring B (3)	mint	-	£99.00		
Canon CB-2LTC Charger +NBZL battery	exc	+	£50.00		
Canon Power Adaptor CAPS400 (511 Twin)	exc	+	£59.00		
Canon Power Adaptor CAPS400 (511 Twin) +bat	as new	-	£119.00		
Canon OC-E3 On Camera Shoe Cord	mint	-	£50.00		
Canon focusing screen VARIOUS	mint	-	£19.00		
CANON EOS 35MM FILM SYSTEM					
Canon EOS 1n body	exc	+	£175.00		
Canon EOS 3 body +box	mint	-	£170.00		
Canon EOS 3 body	mint	-	£199.00		
Canon EOS 5 body	exc	+	£99.00		
Canon EOS 5 body (date model)	exc	+	£90.00		
Canon EOS A2E body (USA EOS 5)	exc	+	£50.00		
Canon EOS 30 body, boxed	mint	-	£119.00		
Canon EOS 50E body, boxed	exc	+	£99.00		
Canon EOS 50E body, boxed +EF 28-90mm	exc	+	£99.00		
Canon EOS 300	exc	+	£99.00		
Canon EOS 500	exc	+	£35.00		
Canon EOS 500n	exc	+	£49.00		
Canon EOS 650 body +case	exc	+	£49.00		
Canon EOS 650 body	as seen	-	£29.00		
Canon EOS 1000 body only	exc	+	£30.00		
Canon EOS 1000F body only	exc	+	£50.00		
Canon EOS 1000F body only	exc	+	£35.00		
CANON EF 'L' SERIES LENSES					
Canon EF 200mm f2.8 L II +hood +box	mint	-	£549.00		
Canon EF 70-200mm f2.8 L II +hood +case +box	mint	-	£399.00		
Canon EF 70-200mm f4 L IS +hood +case +box	mint	-	£790.00		
Canon EF 70-300mm f4-5.6 L IS +hood +case	mint	-	£375.00		
Canon EF 100-400mm f4.5-5.6 L IS +hood +case + tripod mount	exc	+	£949.00		
Canon EF 1.4x Extender mki	exc	+	£149.00		
Canon EF 2x Extender mki	exc	+	£179.00		
Canon EF 2x Extender mki +case +box	mint	-	£199.00		
Canon EF 2x Extender mki	mint	-	£249.00		
CANON EF/EFs LENSES					
Canon TSE 24mm f2.8 +hood +case	mint	-	£999.00		
Canon TSE 90mm f2.8 +hood +box	mint	-	£799.00		
Canon EF 20mm f2.8 +filter	mint	-	£349.00		
Canon EF 100mm f2.8 Macro mki +box	mint	-	£299.00		
Canon EF 28-35mm f3.5-4.5 USM +hood +box	mint	-	£249.00		
Canon EF 28-70mm f4-5.6 +filter	mint	-	£149.00		
Canon EF 28-105mm f3.5-5.6 IS	mint	-	£179.00		
Canon EF 28-135mm f3.5-5.6 IS	mint	-	£239.00		
Canon EF 28-200mm f3.5-5.6 USM	mint	-	£349.00		
Canon EF 35-70mm f3.5-4.5	exc	+	£35.00		
Canon EF 35-135mm f4-5.6 +DPL filter	exc	+	£149.00		
Canon EF 70-300mm f4-5.6 DO IS +hood	exc	+	£799.00		
Canon EF 70-300mm f4-5.6 mki	exc	+	£199.00		
Canon EF 100-300mm f4.5-5.6 USM +hood	mint	-	£159.00		
Canon EF 100-300mm f4.5-5.6 USM +hood	mint	-	£175.00		
Canon EF 17-85mm f4-5.6 IS +filter +box	mint	-	£299.00		
Canon EF 18-55mm f3.5-5.6 +filter +hood	mint	-	£99.00		
Canon EF 18-55mm f3.5-5.6 IS +hood	exc	+	£119.00		
SIGMA AF LENSES (CANON EOS FIT)					
Sigma AF 12-24mm f4.5-5.6 EX HSM DG +hood +box + case (EOS)	mint	-	£449.00		
Sigma 18-35mm f3.5-4.5 (manual focus) (EOS)	exc	+	£95.00		
Sigma AF 18-125mm f3.5-5.6 Macro +hood + case (EOS)	exc	+	£169.00		
Sigma AF 24-70mm f3.5-5.6 (EOS)	exc	+	£99.00		
Sigma AF 28-70mm f2.8-4.5 UC (EOS)	exc	+	£99.00		
Sigma AF 28-300mm f3.5-6.3 ASPH IF DL + hood (EOS)	exc	+	£169.00		
Sigma AF 100-300mm APO DG HSM +filter + hood (EOS)	exc	+	£599.00		
Sigma AF 150-500mm APO IF 6-6.3 +hood + box (EOS)	mint	-	£999.00		
INDEPENDENT EOS SYSTEM					
Asemann Battery Grip EOS 350D/400D (EOS)	as new	-	£49.00		
Tamron AF XR Di II LD IF ASPH 18-200mm MACRO f3.5-6.3 +hood (EOS)	mint	-	£129.00		
Tamron AF XR Di LD IF ASPH 28-300mm MACRO f3.5-6.3 +hood (EOS)	mint	-	£169.00		
Tamron AF VC XR Di LD IF ASPH 28-300mm MACRO f3.5-6.3 +hood +box (EOS)	mint	-	£349.00		
Cobra 700AF Pseagun (EOS)	exc	+	£25.00		
Sunpak Power Zoom 5000AF (EOS)	exc	+	£49.00		
Takara AF 12-24 F4 ATX +hood +filter (EOS)	mint	-	£349.00		
EOS FILM ACCESSORIES					
Canon 200 E Speedlite +case	exc	+	£29.00		
Canon 430 EZ Speedlite +box +case	exc	+	£99.00		
Canon Winder A	exc	+	£30.00		
Canon ML3 Ring Flash +box	mint	-	£99.00		
Canon HAS-2 TTL Hot Shoe Adaptor	exc	+	£35.00		
Canon E1 command back boxed (EOS 1)	exc	+	£99.00		
Canon 3P-220 Battery Pack (EOS 300 range)	exc	+	£49.00		
Canon Power Booster P9E2	exc	+	£79.00		
AF TELE CONVERTERS (CANON EOS FIT)					
Sigma AF 1.4x (EOS) (not EFS)	exc	+	£50.00		
CANON FD SYSTEM					
Canon FD Speed Finder (F1) +leather Case	exc	+	£99.00		
Canon FD Speed Finder (F1)	exc	+	£99.00		
Canon FD 35mm Tilt-Shift 2.8 B/Lock	exc	+	£399.00		
Canon FD 50mm f1.8	exc	+	£40.00		
Canon FD 135mm f3.5 +filter	exc	+	£39.00		
Canon FD 200mm f2.8 mki 1 +filter	mint	-	£129.00		
Canon FD 200mm f4	exc	+	£179.00		
Canon FD 300mm f4 +tripod clamp	exc	+	£199.00		
Canon FD 300mm f4 +box	as new	-	£299.00		
Canon FD 300mm f5.6 +hood	exc	+	£50.00		
Canon FD 400mm f4.5 +tripod clamp	mint	-	£400.00		
Canon FD 2x extender	mint	-	£40.00		
Canon FD 2x extender +case +box	mint	-	£199.00		
Canon FD 28-35mm f3.5 SSC	exc	+	£149.00		
Canon FD 35-105mm f3.5 +box	exc	+	£149.00		
Canon FD 50-300mm f4.5 L	mint	-	£399.00		
Canon FD 70-210mm f4	mint	-	£99.00		
Canon FD 100-200mm f5.6 B/L	exc	+	£39.00		
Canon FD 100-300mm f5.6	mint	-	£99.00		
Canon FD 50mm f3.5 Macro	mint	-	£99.00		
Canon FD 100mm f2.8 Macro +filter +hood	exc	+	£99.00		
Canon MA55 Macro Photo Adaptor +box	exc	+	£29.00		
INDEPENDENT FD LENS SYSTEM					
Centur 500mm f8 mirror +filters (FD)	exc	+	£49.00		
Kiron 70-210mm f4.5 (FD)	exc	+	£29.00		
Optomax 100-300mm f5.6 (FD)	exc	+	£45.00		
Sears CFD 80-200mm f4 (FD)	exc	+	£29.00		
Sigma 70-210mm f4.5 +filter (FD)	exc	+	£25.00		
Soligor 70-220mm f3.5 (FD)	exc	+	£59.00		
Tamron 28mm f2.5 Adaptall2 (FD)	exc	+	£49.00		
Tamron 80-210mm f3.8-4 (FD)	exc	+	£39.00		
Tokina 500mm f8 mirror +hood (FD)	exc	+	£79.00		
Tokina SD 35-70mm f3.5-4.8 +filter (FD)	exc	+	£45.00		
Tokina SD 70-210mm f4-5.6 (FD)	exc	+	£30.00		
Vivitar 24mm f2.8 +filter (FD)	exc	+	£25.00		
Vivitar 70-210mm f4.5-5.6 (FD)	mint	-	£30.00		
Vivitar 80-200mm f4.5 (FD)	exc	+	£30.00		
Vivitar Teleconverter 3x (FD)	exc	+	£15.00		
CANON FD ACCESSORIES					
Canon Speedlite 155A	exc	+	£29.00		
Canon Speedlite 177A	exc	+	£25.00		
Canon Speedlite 199A +case	exc	+	£59.00		
Canon Speedlite 011A	exc	+	£49.00		
Canon Speedlite 244T	exc	+	£35.00		
Canon Speedlite 290T	exc	+	£39.00		
Canon Speedlite 300TL	exc	+	£39.00		
Canon Winder A2	exc	+	£39.00		
Canon Power Winder A	exc	+	£29.00		
Canon AE Power Winder FN	exc	+	£30.00		
Canon FN Motordrive	exc	+	£199.00		
Canon FN Focus Screen AE, AI, PL, PE, P1	exc	+	£99.00		
Canon F1 Type R +3 dioptre	exc	+	£25.00		
Canon Case S (F1N)	exc	+	£49.00		
Canon M62 hood boxed	exc	+	£35.00		
Canon BS-52 Lens hood used 0	exc	+	£20.00		
Canon BS-55 Lens hood used 0	exc	+	£15.00		
Canon BT-52 Lens hood used 0	exc	+	£15.00		
Canon BT-52B Lens hood used 0	exc	+	£35.00		
Canon BH-52B Lens hood used 0	exc	+	£39.00		
Canon BH-58B Lens hood 0	exc	+	£29.00		
Canon Cord 60 Flash Cord +box	exc	+	£39.00		
Canon Cord 300 Flash Cord +box	exc	+	£39.00		
Canon E1000 Extension Cord +box	exc	+	£25.00		
Canon TTL Distributor +box	exc	+	£29.00		
Canon Battery Magazine D (199A) +box	exc	+	£29.00		
Canon 34mm Drop in Gelatine Holder +box	exc	+	£39.00		
Canon Finder Illuminator +box	exc	+	£20.00		
Canon Extension Tube M20 +box	as new	-	£20.00		
Canon Extension Tube M1 Ser.	as new	-	£35.00		
Canon Meter Booster for FT +case +box	exc	+	£29.00		
Canon Interval Timer for FN winder +box	exc	+	£19.00		
Canon Battery Cord C for FN +box	exc	+	£25.00		
Canon Photomicro Unit F (Microscope) +box	exc	+	£99.00		
Teleplus MC7 2x Extender (FD)	exc	+	£35.00		
CANON FL LENS SYSTEM					
Canon FL 28mm f2.8	exc	+	£99.00		
Canon FL 35mm f2.8	exc	+	£99.00		
Canon FL 50mm f1.8 (as seen)	exc	+	£40.00		
Canon FL Bellows +Slide Duplicator	mint	-	£79.00		
NIKON DIGITAL SYSTEM					
Nikon D100 6.1mp Body Only	exc	+	£249.00		
Nikon MD5000 grip (for D100)	exc	+	£99.00		
Nikon CF100 Case	exc	+	£99.00		
NIKON 35MM FILM SYSTEM					
Nikon F Photomic +50mm f2	exc	+	£299.00		
Nikon F3 Film	mint	-	£99.00		
Nikon F100 AF Film	exc	+	£249.00		
Nikon N90S	exc	+	£39.00		
Nikon MB10 grip (for F90)	exc	+	£30.00		
Nikon SB-26 Flash +case +box	exc	+	£99.00		
Nikon SB-27 Flash	mint	-	£99.00		
Nikon AS-17 TTL ISO module (F3)	exc	+	£49.00		
Nikon BR-1 Macro Adaptor Ring	exc	+	£40.00		
Nikon F3 focusing Screens VARIOUS	mint	-	£25.00		
Nikon Extension Tube PK 12mm	exc	+	£39.00		
NIKON AF LENSES					
Nikon AF 18-35mm f3.5-4.5 ED +hood	exc	+	£249.00		
Nikon AF 18-70mm f3.5-4.5 ED DX	exc	+	£99.00		
Nikon AF 70-300mm f4-5.6 ED	mint	-	£199.00		
NIKON MF LENSES					
Nikon 24mm f2.8 A (Yagaku)	exc	+	£79.00		
Nikon 35mm f2.8 AI	exc	+	£129.00		
Nikon 35mm f2 AI	exc	+	£199.00		
Nikon 50mm f1.8 Series E AIS	exc	+	£99.00		
Nikon 50mm f2.8 AIS +box	exc	+	£149.00		
Nikon 105mm f1.8 AIS +box	exc	+	£199.00		
Nikon 43-86mm f3.5 AUTO	mint	-	£99.00		
Nikon 80-200mm f4 AIS	exc	+	£139.00		
INDEPENDENT NIKON SYSTEM					
Teleplus MC7 2x converter AI (Nikon)	mint	-	£75.00		
Centur M200 Ringflash (25mm filter fit) (Nikon)	mint	-	£75.00		
Cosina 28-80mm f3.5-5.6 AIS (Nikon)	exc	+	£45.00		
Sigma 28mm f2.8 AIS (Nikon)	exc	+	£29.00		
Sigma 35-70mm IF DG +hood (Nikon)	mint	-	£249.00		
Sigma 55-200mm HSM +box (Nikon) AF	exc	+	£249.00		
Sigma 80-200mm f3.5-4.5 AIS (Nikon)	exc	+	£25.00		
NIKON ACCESSORIES (NEW)					
Nikon MS-15 AA battery holder for MB15 (F100)	new	-	£19.99		
Nikon Base for CF-47 Case (F90)	new	-	£19.99		
Nikon Base for CF-4546 Case (F801)	new	-	£19.99		
Nikon Base for CF-4170 Case (F50 with detachable)	new	-	£19.99		
Nikon MS-15 Battery pack (F100)	new	-	£99.00		
Nikon 82mm 1.37C (1/3) filter	new	-	£75.00		
Nikon HB-21 AF 75-240 f4.5-5.0 ED	new	-	£129.99		
Nikon MS-15 AA battery holder for MB15 (F100)	new	-	£19.99		
Nikon HN-23 23mm screw-in hood 80mm-200mm f4					
AF 85mm f1.8S	new	-	£32.99		
Nikon EG-21 Video Cable (D1)	new	-	£19.99		
Nikon MC-22 Remote Control (10 pin -> Bantam plug)	new	-	£57.99		
Nikon HB-21 AF 75-240 f4.5-5.0 ED	new	-	£129.99		
NIKON SLR SYSTEMS					
Nikon D100 6.1mp Body Only	exc	+	£249.00		
Nikon MD5000 grip (for D100)	exc	+	£99.00		
Nikon CF100 Case	exc	+	£99.00		
NIKON 35MM FILM SYSTEM					
Nikon F Photomic +50mm f2	exc	+	£299.00		
Nikon F3 Film	mint	-	£99.00		

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new E55 UV/IR (M) digital filter (13413)	£114
LEICA M	
new Ever ready case M7 - M6 - M6TTL large front	£125
s/h M6 titanium body (10412) mint / boxed	£1,200
s/h M3 black paint body (original chrome) 1961	£1,000
s/h Leica motor winder M latest (code 14408) mint-boxed	£350
s/h Leica M handgrip (boxed)	£60
s/h Leica M lens to R body adaptor (code 14167)	£70
s/h 28mm F2.0 M ASPH (boxed mint minus)	£1,900
s/h 35mm F3.5 M Summaron for M3	
(with viewfinder attachment in black paint)	£250
s/h 50mm F2.0 M Black Series IV with hood	£850
s/h 90mm F2.8 M Tele Elmarit black first version 1965	£495
s/h Minolta 90mm F4.0 Rokkor for CLF & Leica (ex++)	£200
s/h 135mm F2.8 Elmarit in short mount (vino)	£300
s/h 135mm F4.5 M in keeper (mint minus)	£175
s/h 280mm F4.8 for (sloflex M (ex++ boxed) RARE	£350
s/h 400mm F6.8 Telyt with M-R mounts + shoulder stock	£799
s/h 28mm brightline finder black metal (ex)	£300
s/h Rear lens cap for 21mm wide angle lens (scarce)	£20
s/h Tan leather holdall outfit case (1913-1983 Anniversary)	£80
s/h Bellows II (16556) ex++ boxed	£100
s/h 16464 / OTZO focusing mount - black RARE	£80
LEICA R + SL + Leicaflex	
new R8 electric release (14254)	£80
s/h 16mm F2.8 R (3cam) fish-eye	£399
s/h 21mm F4.0 R (2cam) inc hood & filter	£500
s/h 28mm F2.8 R (3cam) (Series I 1986) (ex++)	£325
s/h 28-70mm F3.5-4.5 R Vario Elmar (3cam)	£200
s/h 28-70mm F3.5-4.5 R ROM (11364) (mint / boxed)	£450
s/h 35mm F2.8 R (3cam) Series II with lens hood (1976)	£300
s/h 50mm F2.0 R (single cam - Leicaflex) boxed	£200
s/h 75-200mm F4.5 (3cam)	£200
s/h 135mm F2.8 R (3cam) Series II	£325
s/h 350mm F4.8 Telyt-R	£550
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s/h BBG chrome body (ex++) 1956 + ever ready case	£675
s/h BBG chrome body (ex++) recent service	£750
s/h BBF red dial DA ELC (ex++)	£750
s/h 35mm F3.5 Summaron E39 (ex++) 1958	£250
s/h 35mm F3.5 Summaron inc caps E39 (ex++)	£275
s/h 90mm F2.8 Elmarit chrome (very rare)	£800
s/h 90mm F4.0 fat Elmar + caps RARE (yn under 100000)	£550

s/h 135mm F4.0 Elmar (ex++) RARE	£250
LEICA ACCESSORIES	
s/h SGOOD 85mm bright line viewfinder very rare	£400
CANON EOS	
s/h 24-85mm F3.5-4.5 Ultrasonic + hood (ex++)	£200
s/h EOS 1.4x extender	£180
s/h EOS 2x extender mk II (mint)	£220
CANON FD	
s/h 300mm F4.0 FD lens (ex++)	£275
s/h 2x R extender	£85
s/h FNoX vertical magnifier (mint) very rare	£175
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s/h G1 + 45mm F2.0 ex++	£325
s/h G2 titanium body (recent service)	£395
s/h TLA 200 flash gun for G series (black)	£85
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s/h PME90 metered prism (mint boxed)	£400
MAMIYA	
s/h N 150mm F4.5 L (for 7mkII) mint boxed	£375
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s/h FM10 body + ever ready case	£50
s/h 18-55mm F3.5-5.6 APS DX G	£70
s/h 20-35mm F2.8 AF with hood (ex++)	£475
s/h 55mm F2.8 AIS Micro Nikkor (ex++)	£165
s/h FIT Tamron 55-200mm F4.0-5.6 LD Macro AFD	£100
s/h 60mm F2.8 AF Micro D	£250
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90mm f2.8 Sonnar T* C.....	£180

CANON LENSES

EOS 30D Body C.....	£300
EOS 40D Body W.....	£425
EOS 50D Body C.....	£575
EOS 300D & 18-55mm (Silver) W.....	£135
EOS 350D Body C.....	£163
EOS 400D & 18-55mm & BG-E3 Grip W.....	£260
EOS 450D & 18-55mm f3.5-5.6 IS C.....	£350
1.4x Extender MK2 C.....	£244
14mm f2.8L C.....	£1250
15-85mm f3.5-5.6 IS USM C.....	£502
17-85mm f4-5.6 IS USM W.....	£204
18-200mm f3.5-5.6 IS USM C.....	£325
20-35mm f3.5-4.5 USM C.....	£193
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Sigma 120-400mm f4.5-5.6 OS W.....	£605
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D70 Body C.....	£183

D70s Body C.....	£200
D5000 & 18-55mm VR Lens C.....	£449
MB-D80 Battery Grip C.....	£111
Coolpix P100 C.....	£190
17-55mm f2.8 DX ED AF-S C.....	£902
18-55mm f3.5-4.5 AF-S DX VR W.....	£62
18-70mm f3.5-4.5 G AF-S DX W.....	£162
24-120mm f3.5-5.6G AF-S ED VR W.....	£300
28mm f2.8 AF-D C.....	£180
50mm f1.4 AF C.....	£155
55-200mm f4-5.6 DX C.....	£99
Sigma 10-20mm f4.5-5.6 C.....	£325
Sigma 12-24mm f4.5-5.6 C.....	£500

DEAL OF THE WEEK

TAMRON 200-400mm

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Sigma 70-300mm f4-5.6 APO C.....	£126
Sigma 150-500mm f5-6.3 DG APO C.....	£750
Sigma 50-500mm f5-6.3 DG APO C.....	£800
Tamron 18-270mm f3.5-6.3 Macro C.....	£225

OLYMPUS LENSES

12-60mm f2.8-4 C.....	£700
14-42mm f3.5-5.6-4 M 4/3 W.....	£100
40-150mm f4-5.6 Zuiko W.....	£82

PENTAX LENSES

18-55mm DL f3.5-5.6 C.....	£35
50-200mm f4-5.6 C.....	£75
Tamron 28-300mm XR DI LD C.....	£200
28mm f2.8 SMC-m.....	£42

SONY LENSES

Minolta 28mm f2.8 AF C.....	£90
Sony 18-55mm f3.5-5.6 DT W.....	£55
Sony 500mm f8 AF Reflex W.....	£455
Tamron 50-200mm f4-5.6 C.....	£70

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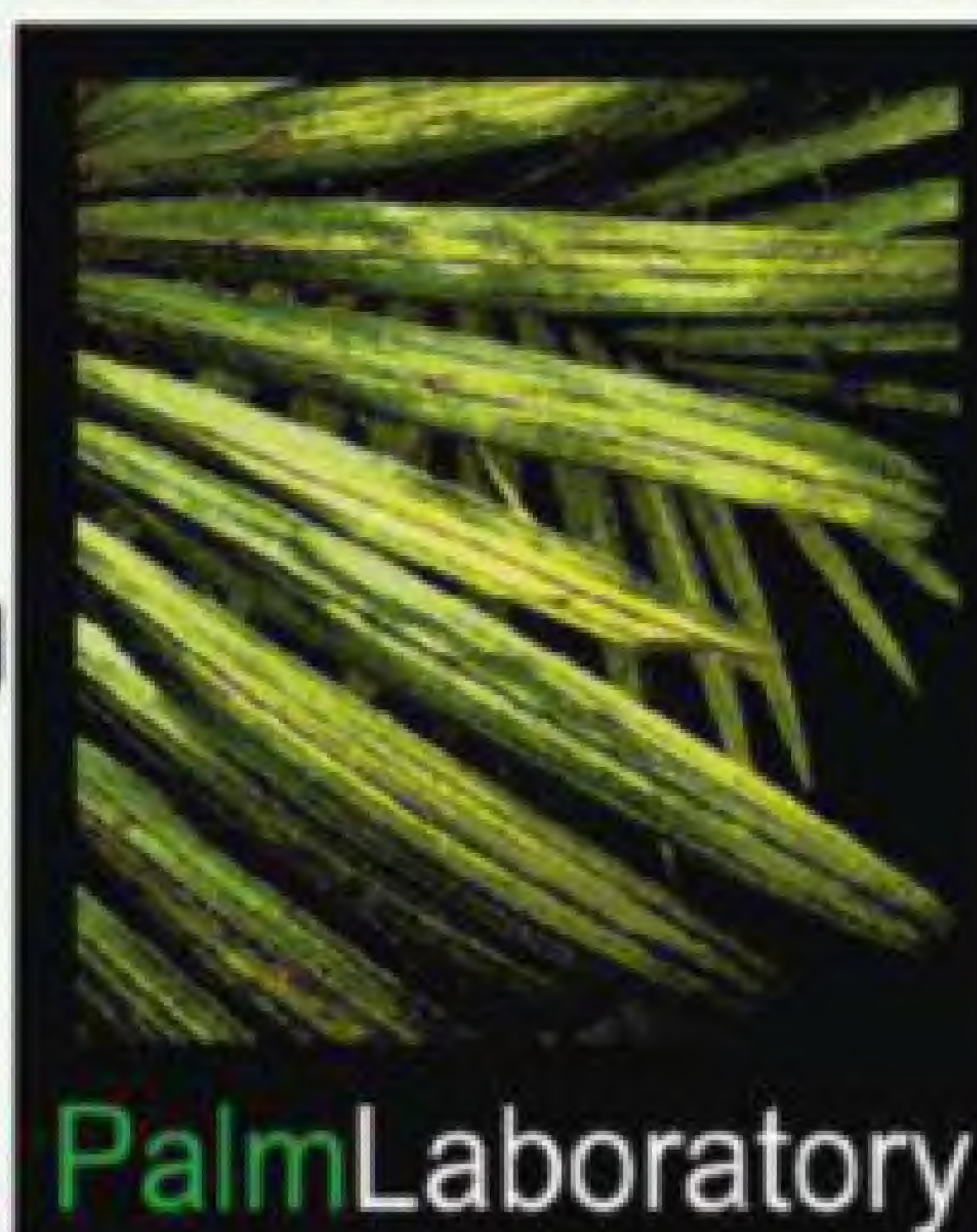
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'A COLLECTORS LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

WHEN it comes to golf, I'm in the same camp as Mark Twain, who described it as 'a good walk spoiled'. It was ironic, then, that I should find myself bidding on eBay for a piece of 'golfabilia'.

The Kalimar Action Shot 16 is one of those rare cameras that I had never even heard of, but as soon as I became aware of its existence I just had to have one. Going on sale a few years before video cameras started to become affordable, this gadget was marketed at golfers to help them analyse their swing. It has 16 lenses arranged to cover two full frames on a 35mm film. The shutters are fired in rapid sequence, and the resulting prints show the progress of the golfer's arm and club. I imagine you could cut up the prints and make little flipbooks – something I might try one day.

The appeal to me was not so much the rapid sequences as the fact that the camera also has a setting that allows the shutters to be fired one at a time, as close or as far apart as you want. This opens up the possibility of making in-camera 'joiner' photos or assembling compositions of similar subjects, or even creating a mini narrative. These cameras seem to be more common in the USA than they are here, and I ended up buying one from Kansas for around \$110. It took slightly longer to arrive than it would have coming from the UK, but all went smoothly. At the time, the exchange rate was very nearly two dollars to the pound, so I didn't do too badly by paying around £60.

The camera's multiple lenses are countered by its nonexistent choice of shutter speed, aperture and focusing settings. Consequently, as a camera it really is very basic. ISO 400 is the minimum recommended film speed and a chart on the back of the camera suggests using ISO 800 in cloudy conditions. The golf theme runs throughout the camera, from the little golfer icon on the LCD screen to the shutter-release button, which is moulded with indentations to mimic a golf ball. In the viewfinder there are two vertical rectangles: the inner one shows where to position the standing golfer; and the outer one shows where the business end of the club should swing.



Ever the optimist, I loaded a roll of Kodak Ultramax 400 and went out to find some suitable subjects. First, I decided to try photographing some movement. Thinking that passing traffic would be a good place to start, I set off to find a quiet residential street where cars could still get up some speed. Although these pictures worked technically, to my mind the Kalimar Action Shot 16 really comes into its own when creating quirky disjointed images of streetscapes and buildings. With the controls set to release the shutters one at a time and a helpful display to tell you which frames have been taken, it's possible to create panoramic images by taking eight frames from left to right, then repeating the process with the camera aimed slightly lower. These rough-edged images are a million miles away from the software-generated, seamlessly merged panoramic images made with programs such as AutoStitch or Panoweaver, but I like the character of the fragmented results.

The first time I used the camera I took the film to a local one-hour processing lab. I was greeted on my return by an excited technician, itching to know what camera I had used as he hadn't seen anything like this spew out of his machine before. When a high-street lab processes the film you end up with 6x4in prints, which you then pair up to get the required set. However, I find it easier to scan my own negatives and pair them up in Photoshop.

I started off this column by making a friendly jibe about golfers so it's only fair to come clean and admit that I'm just as capable of spoiling a good walk – but with a camera instead of a club in hand. One day, with the aim of creating a mini photo story,

I decided to take my shadow on a tour of the neighbourhood in the late-evening sunshine. Although my walk only involved 16 stops compared to the 18 in golf, it was, in its own way, equally pointless! **AP**



To read more about Tony's 52 cameras project, visit: <http://52cameras.blogspot.com>. To see more images taken using the Kalimar Action Shot 16, visit www.flickr.com/tony_kemplen/sets/72157605976848350

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